

AGES 4 THROUGH 8

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THE YEARS OF ENCHANTMENT




Ministry
of
Education
Ontario

ONTARIO
PUBLIC SCHOOL
TEACHERS'
FEDERATION



AN AFFILIATE OF THE ONTARIO TEACHERS' FEDERATION

A RESOURCE BOOK FOR TEACHERS



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Welcome to the enchanting world of young children...Ages 4 through 8.

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The Ontario Public School Teachers' Federation and the Ministry of Education wish to acknowledge the contributions of the following:

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Ministry of Education,
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Discovery, 1983

"Children learn naturally through play. For this reason, the primary learning environment should encourage children to play either individually or in groups."

Carl Gustav Jung, 1923

"Without this playing with fantasy, no creative work has ever yet come to birth. The debt we owe to the play of imagination is incalculable."

David W. Watts, 1987

"...the child's energy, the will to play, is very strong and irrepressible, like the energy of the atom. Confine and compress it in too small a space and you have a 'critical mass' and a destructive explosion like that in Hiroshima. Leave it to find its own space, time and centre, and you have the creative genesis that brings forth galaxies."

Alice Yardley, 1974

"Like many other aspects of the child's development, imagination is active in the early years and, unless it is nurtured, it can too easily fade or become stunted."

Joseph Chilton Pearce, 1980

"The first ten years or so are designed for acquiring a full-dimensional knowledge of the world as it is and learning how to interact with it physically and mentally. direct physical contact [is the] basis for abstraction and creativity..."

"The child, the author of his play, illuminate[s] the events of his inner and outer worlds. Child's play, like a theatrical play, symbolizes — is the key to understanding — the human condition. "Play is not merely the child's way of learning, it is the only good and lasting way of learning for the young child."

Maria Piers and Genevieve Miller-Landau, 1980

"The Princeton Centre for Infancy believes that the power of play is extraordinary and supremely serious. Play is a child's way of life."

In the play world, each child is the play master and decision maker. It takes countless play experiences to make a child a mature social being."

Frank and Theresa Caplan, 1976

"It is not conceivable that our culture will forget that it needs children. But it is halfway toward forgetting that children need childhood. Those who insist on remembering shall perform a noble service."

Neil Postman, 1984

"The world of make-believe is the wonderland of childhood, the vital childspace that is essential to growth."

Susan Lewis, 1981

Teachers are encouraged to use these quotes... Whenever they are explaining the importance of play.

Listen to the voices of some experts...

La Bruyère, 1696

"Children have neither past nor future and, that which seldom happens to us, they rejoice in the present."

John Dewey, 1899

"If we identify ourselves with the real instincts and needs of childhood and [require] only [their] fullest assertion and growth... discipline and culture of adult life shall come in their due season."

"The principal goal of education is to create [people] who are capable of doing new things, not simply repeating what other generations have done - [people] who are creative, inventive and discoverers... So we need pupils who are active, who learn early to find out by themselves."

Jean Piaget, 1952

"If we hope to live not just from moment to moment, but in true consciousness of our existence, then our greatest need and most difficult achievement is to find meaning in our lives... Today, as in times past, the most important and also the most difficult task in raising a child is helping him to find meaning in life."

Bruno Bettelheim, 1977

"There was a child went forth every day,
And the first object he look'd upon,
That object he became,
And that object became part of
him for the day or a certain
part of the day,
Or for many years or
stretching cycles
of years."

Walt Whitman, 1864



Through play... worlds are discovered, conquered, challenged and formed...

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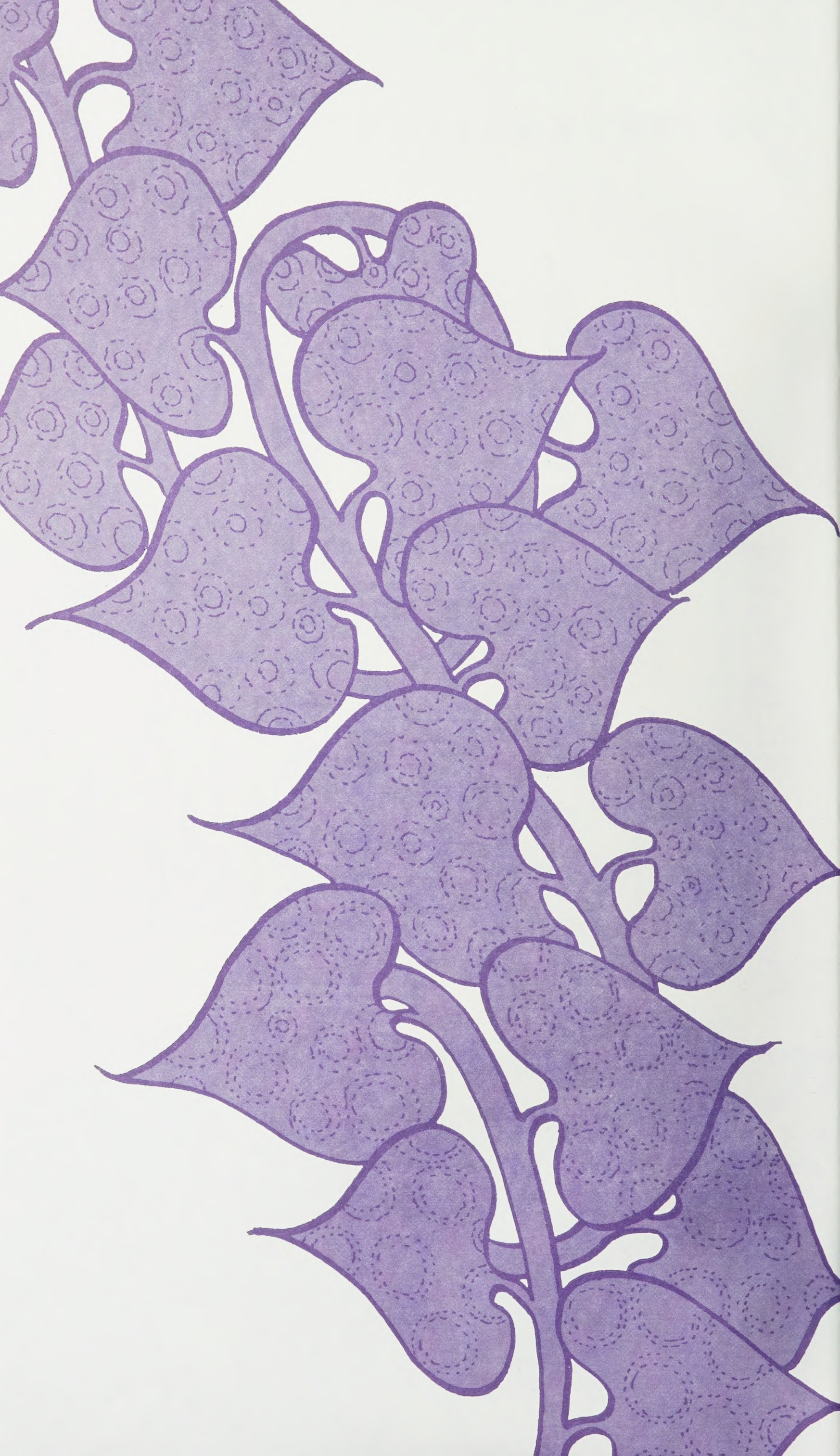
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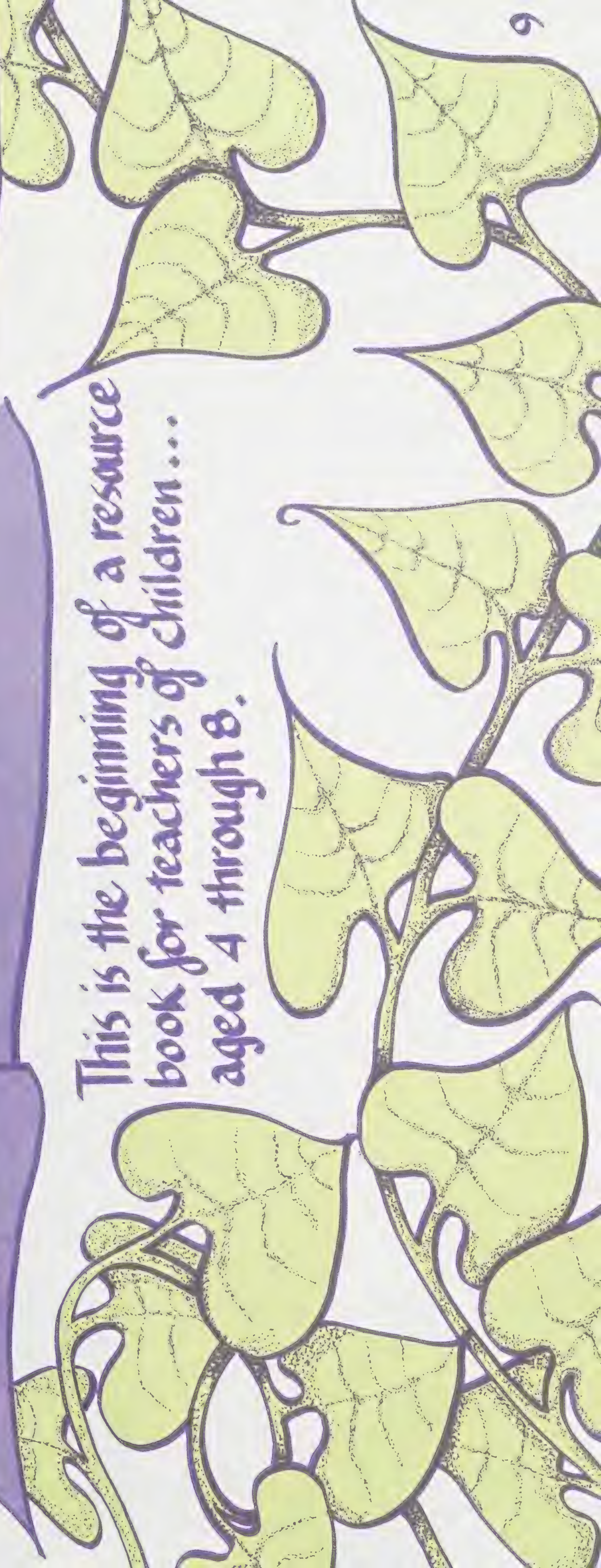






Once upon a time...

*This is the beginning of a resource
book for teachers of children...
aged 4 through 8.*



During these precious years, children need a safe, secure, highly motivating environment that will support and encourage the growth of self-confidence and creativity. They need immediacy in praise, encouragement, and love.

For young children living is a series of experiences that often seem to follow one another by accident or caprice rather than by design. The world is a place of adventure, of grand discoveries and equally grand mistakes.

Children see a world filled with possibility. They are spontaneous, inquiring, and tactile. As they begin to discriminate, they repeat some activities while avoiding others. They start to perceive patterns and relationships. Learning and living are

experienced as one continuous, interacting whole.

Children see a blossom, a bug, a cloud formation, a pony, or a dinosaur with a sense of awe and wonder. The activities in this book can help teachers to build upon and enhance this sense of wonder.

The Age of Enchantment is unique. Children will never experience the magic of this time of their lives so vividly again.

Let us share in this wonderful moment by creating, with and for children, a rich stimulating world in which they may become heroes and monarchs, scientists and magicians, giants and explorers...



Teachers are encouraged to begin using this book by choosing strategies that meet the observed needs of children... and then utilizing appropriate materials and resources in order to develop their own personalized programs.

A classroom program may be based upon a common theme through which children may experience collegiality, and may interact, explore, and investigate. The theme may be developed from a story, an event, a season, an interest, or a trip. (Note: All children may not be equally interested in a given topic and should be given the support to proceed with individual pursuits.)

OR

A classroom program may be

based upon the children's active selection of and participation in centres... specific areas in which challenges and materials with a common theme are gathered, stored, or displayed.

Either way, teachers can add the activities in this book to the treasure chest of strategies they dip into when planning a long-term program or responding spontaneously to a need or event.

Ways to achieve the necessary balance between structured, planned experiences and free exploration are highlighted throughout this book....

One section depends on another... and therefore, you are encouraged to begin at the beginning.



Let's hope that we can always dream and grow with children.

INTRODUCTION

This section...

- discusses the positive impact of support systems.
- underlines the importance of observing young children.
- invites the reader to use this book creatively.

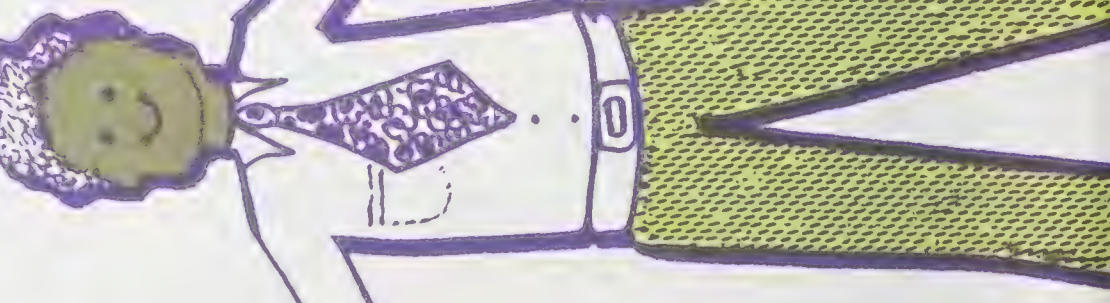
The Building Centre



Support Systems

A positive parent-teacher relationship has a powerful impact on a child. Teachers and parents consult and collaborate to create the climate of respect, success, and joy necessary for lifelong learning. Teachers seeking to create such a climate, and to sustain it from registration to graduation, need to remember three simple things...

1. Parents want the best for their child.



2. The child needs to feel valued.



3. Educators want the best for their children AND to make each child feel valued.



Let's consider some of the implications of these statements...

If parents want the best for their child, they may...

- communicate with the school regularly.
- listen to their child daily... and respond with encouragement.
- ask teachers and principals what they can do to reinforce the school, and describe how the school can reinforce the home.
- look at and ask about each piece of work the child brings home to show that it is valued.

If the child needs to feel valued, parents and educators may...

- let the child know that he or she is supported by caring adults both at home and at school.
- honour childhood by allowing children to be children.
- make a daily effort to communicate on a one-to-one basis with the child—for example, by reading with the child every day.
- provide a safe, nurturing environment in which the child may learn and grow.
- utilize the support systems available in the school, the home, and the community.

If educators want the best for their children AND to make each child feel valued, they may...

- invite parents to become involved with their child's learning at the school. Where this is not possible, they can write or phone regularly to encourage reinforcement at home.
- ensure a smooth, easy transition when a child moves from one school or classroom to another.
- allow for and encourage individual learning styles, ideas, and characteristics.

Remember




Parents are the primary agents in the child's development.

Observation Points

The observations made by teachers are the key component in the evaluation of young children.

Observing the child at different times, with different challenges and materials, and in different situations can help teachers to make appropriate educational decisions... decisions based on observation of the WHOLE CHILD.

Observation is important both in evaluation AND in program planning... Observation directly assists in the teaching-learning process. Teachers learn about learning through direct observation of children. Throughout this book, the reader will note this symbol →  designates an Observation Point. It suggests that while a child is involved with a particular activity, the teacher may observe.

★ Note: If we put observation in a context we give it meaning!!

You are invited to...

- use your own materials when developing any of the activities in this book.

★ The ideas outlined here are intended to provide you with models or prototype activities. Use this book as a SPRINGBOARD for your own ideas!

- enlarge any of the descriptive statements or theoretical explanations.

★ Expand the reasons why observation is important and put them on a chart stand, or an overhead projector, or a bulletin board for Meet-the-Teacher Night.

- put the child before the content.

★ When we develop an awareness of both the needs of children and the power of content... we are able to match the content to the children's needs. This is the essence of child-centred programming.





Primary Report
Board of

Daily Observations

Long-range Plans - SCIENCE

Name: _____
Class: _____
Teacher: _____

Classroom Supplies: Visual Arts Order Form

Number	Description	Quantity	Cost Unit	Total	Officer/Teacher
1620	Construction Paper-red	2	3.00	6.00	
1621	Tempera - Magenta	4	2.00	8.00	
1622	Tempera - Yellow	3	2.00	6.00	
1623	Brushes #24	3	2.00	6.00	
1673	Clay - red	24	1.00	24.00	
1721	Paper Cloth	25 kg	12.00	12.00	
1738	Sequins - mixed	1 roll	16.00	16.00	
1423	Feathers - assorted	4 pkg.	2.50	10.00	
1604	Cartridge Paper	3 pkg.	2.00	6.00	
1108	Mural Paper	4 pkg.	2.00	8.00	
1121	Crayons	3.00	2.00	6.00	

Field Trip Planning Sheet

Date: Tuesday, April 15 (p.m.)
Transportation: Bus (confirmed) ✓
Parent Volunteers: Mrs. Chow ✓
Mrs. Schid ✓ Mrs. Crowe ✓
CARTER STATION BAKERY
STREET NORTH.

Message
please Call re:
IDRC meeting

Part One:
The Tools of
the Trade
Program planning for
the whole child... based
on OBSERVATION.

Scenic
Guideline
Board of Education

6.

8.

7.

2.

3.

5.

Transportation Message

Date: April 14 to _____

To: Ms. Piro

From: _____

Phone: 421-3 _____

Message: _____

Call re: _____

1988 Meeting _____

Field Trip Planning Sheet

Date: Tuesday, April 15 (p.m.)

Transportation: Bus (confirmed)

Volunteers: Mr. Chong

Parent Volunteers: Mrs. Crowe

Address: _____

City: _____

State: _____

Zip: _____

Primary Report Board of Education

Daily Observations

Name: _____

Class: _____

Teacher: _____

Long-range Plans - SCIENCE

Classroom Supplies: Visual Arts Order Form

Number	Description	Quantity	Cost per Unit	Total	Officer/Date
620	Construction Paper-red	2	3.00	6.00	
8	Tempera - Magenta	4	2.00	8.00	
	Tempera - Yellow	3	2.00	6.00	
	Tempera - Turquoise	3	2.00	6.00	
	Brushes #24	24	1.00	24.00	
1673	Clay - red	25 kg	12.00	12.00	
1721	Paper Cloth	1 roll	16.00	16.00	
1738	Sequins - mixed	4 pkg	2.50	10.00	
1423	Feathers - assorted	3 pks	10.00	30.00	
1604	Cartridge Paper	3 pks	10.00	30.00	

Science
Guideline
Board of Education

3.

Keep **telephone messages** - add

personal details. These could be an invaluable reference at some point in the future.

4.

Devise a generic **Planning Sheet** for field trips. They're useful for next year's planning. (These could be kept centrally in the office.)

5.

Refer back to their **report cards** when planning for small groups or individuals. Build on the reports.

6.

Use the **observation device** as the cornerstone of program planning. It should enable you to know each child in significant detail. This device is critical when attending meetings or interviews with parents or support staff. Also, it's very helpful when completing report cards.

1.

Familiarize yourself with your **board guidelines** and then personalize them to meet the observed needs of your classroom.

Develop **long-range plans** to give you a goal to aim for with your students. Plans may alter as the needs of the students become clearer over the year. However, if plans are kept general and not specific, they will be a helpful guide.

7.

Make a personal copy of any **order forms** for future reference.

8.

Today's teacher needs several tools / when planning a program...

2.

Today's classroom is energetic and welcoming.

It stimulates.

It motivates.

It warbles.

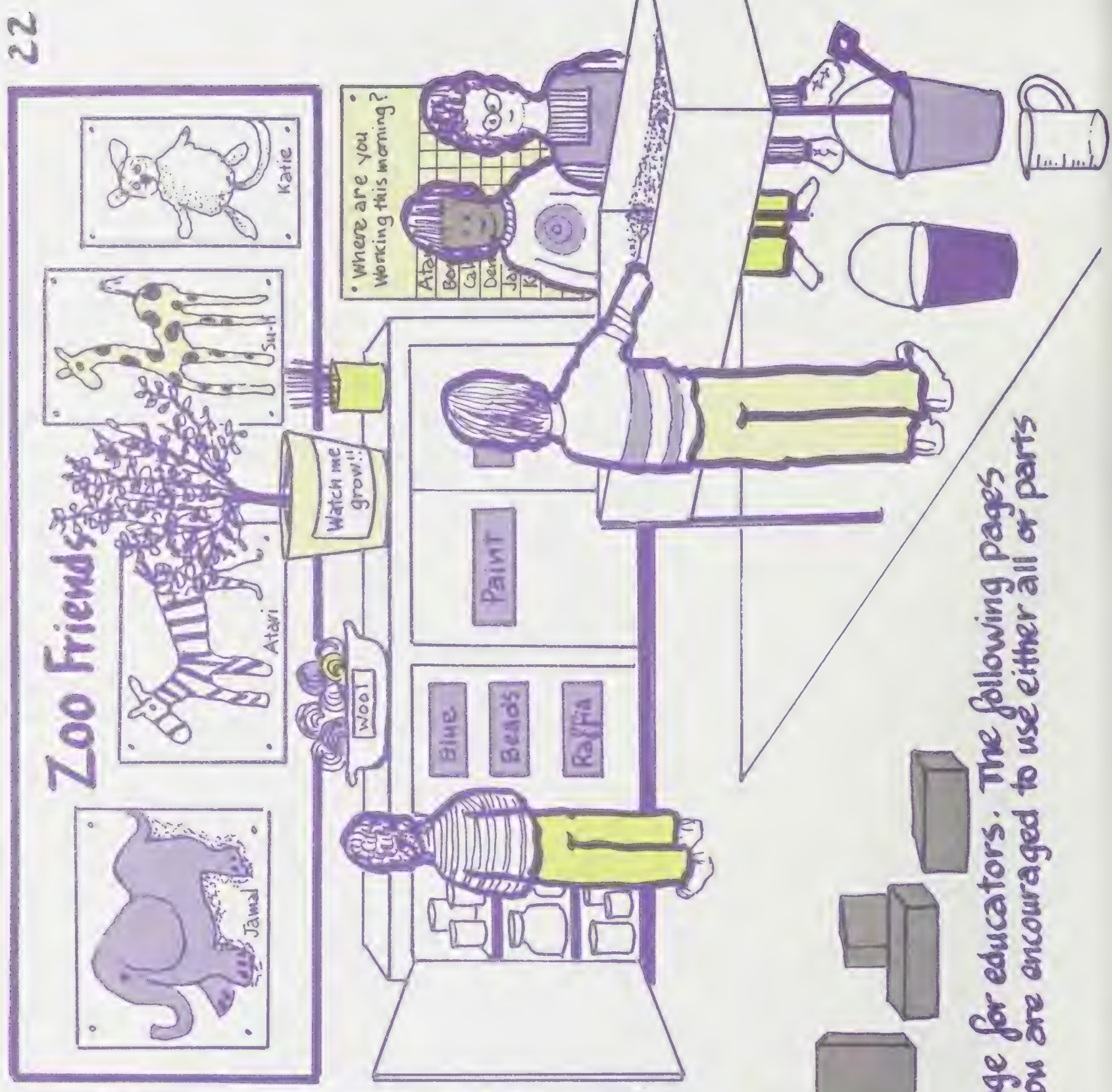
It responds.

Both teacher and children need quiet times for concentration and reflection... **BUT**... these need not be **PASSIVE TIMES**.

In today's classroom children are likely to ...

- get up and move.
- make decisions.
- communicate through several media.
- empathize with friends.
- help shape their own learning.

Planning programs for today's children is a real challenge for educators. The following pages offer ONE plan... one way of pulling it all together. You are encouraged to use either all or parts of the plan... whenever it is useful to you.



Are you ready?

The programming plan that follows has 5 basic parts...

- 1 developing a profile of your classroom
- 2 choosing a focus
- 3 brainstorming the content
- 4 deciding on the best format
- 5 choosing appropriate strategies (i) for the children (ii) for yourself

It will show...

- how to utilize existing resources
- how to select appropriate objectives for your children

• how to choose strategies that are based upon the observed needs of children

• how to match the resources, objectives, and strategies to personalise your program

• how to keep track of your observations

This plan is a MIND SET...

how all classrooms can look alike!

The strength of this planning depends upon the amount of involvement/commitment you can give it.

Get set!



Create an inventory sheet or checklist that will enable you to do a **PROFILE** of your classroom.

Who are your students? ... ethnic backgrounds? ... families? ... age levels? ... skill levels? ... interests? ... past in-class/out-of-class experiences? ... special needs?
Where do they go? ... outside school? ... during school?
With whom do they interact? ... outside school? ... during school?
What do they tell/show you about themselves? ... outside school? ... during school?
What do they do? ... outside school? ... during school?
What can they bring to your class? ... stories? ... pictures? ... people? ... treasures? ... collections? ... music? ... food?
What interesting places could they explore? ... within walking distance? ... within bussing distance?
What equipment/materials are at your disposal? <ul style="list-style-type: none"> • bicycles? • films? • mirrors? • junk materials? • a sand table? • puppets? • dolls? • magazines? • blocks? • a water table? • climbers? • a dress-up centre? • maps? • records? • tapes?
What stories could you tell or read to your students? ... from books? ... from personal experiences? ... from pictures or films? What books do they read or talk about?
What people could you contact? ... as resource persons? ... as role models for the children?
Other pertinent information...

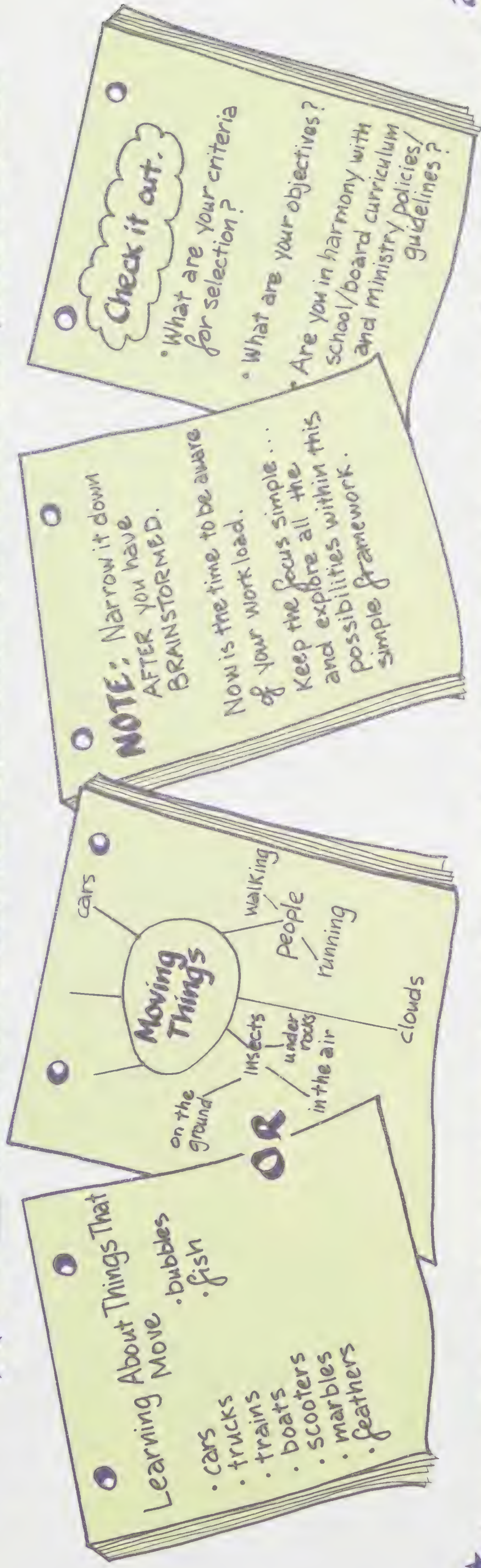
NOW



Choose a focus based on the PROFILE and the OBSERVED NEEDS and interests of your class.

Brainstorm... by yourself? ... with a teaching partner? ... with other Primary Division teachers? ... with the children? ... with the principal? ... with the teacher-librarian? ... with a consultant?

★ List all the content areas that come under the FOCUS that you have chosen.



★ After you have listed everything you can think of, group the things that are alike... Keep the focus simple... and discard... Change... Choose what you can use. Be ready to add to the list as you and your students collect further ideas from... books... films... magazines...?

Decide!

... which would be the best format to use?

Is it a kit that you will develop for or with an individual child?

Then you will have to decide:

- i) What materials will it contain?
- ii) How will the child use it?
- iii) Where will it be stored?
- iv) What are the objectives of the kit?

Is it an ongoing centre that you will develop for or with the whole class?

Then you will have to decide:

- i) Where will it be located?
- ii) What materials will it contain?
- iii) What instructions will it include?
- iv) What skills will be highlighted?

Is it a unit of study that you will develop for or with a group of children?

Then you will have to decide:

- i) Why are you choosing this unit? Does it grow out of a previous one? Is there an important event coming up that is related to it?
- ii) How long will it be?
- iii) How will you evaluate the success of the unit?
- iv) How will you assess and record the children's progress?

Is it a theme?

Then you will have to decide:

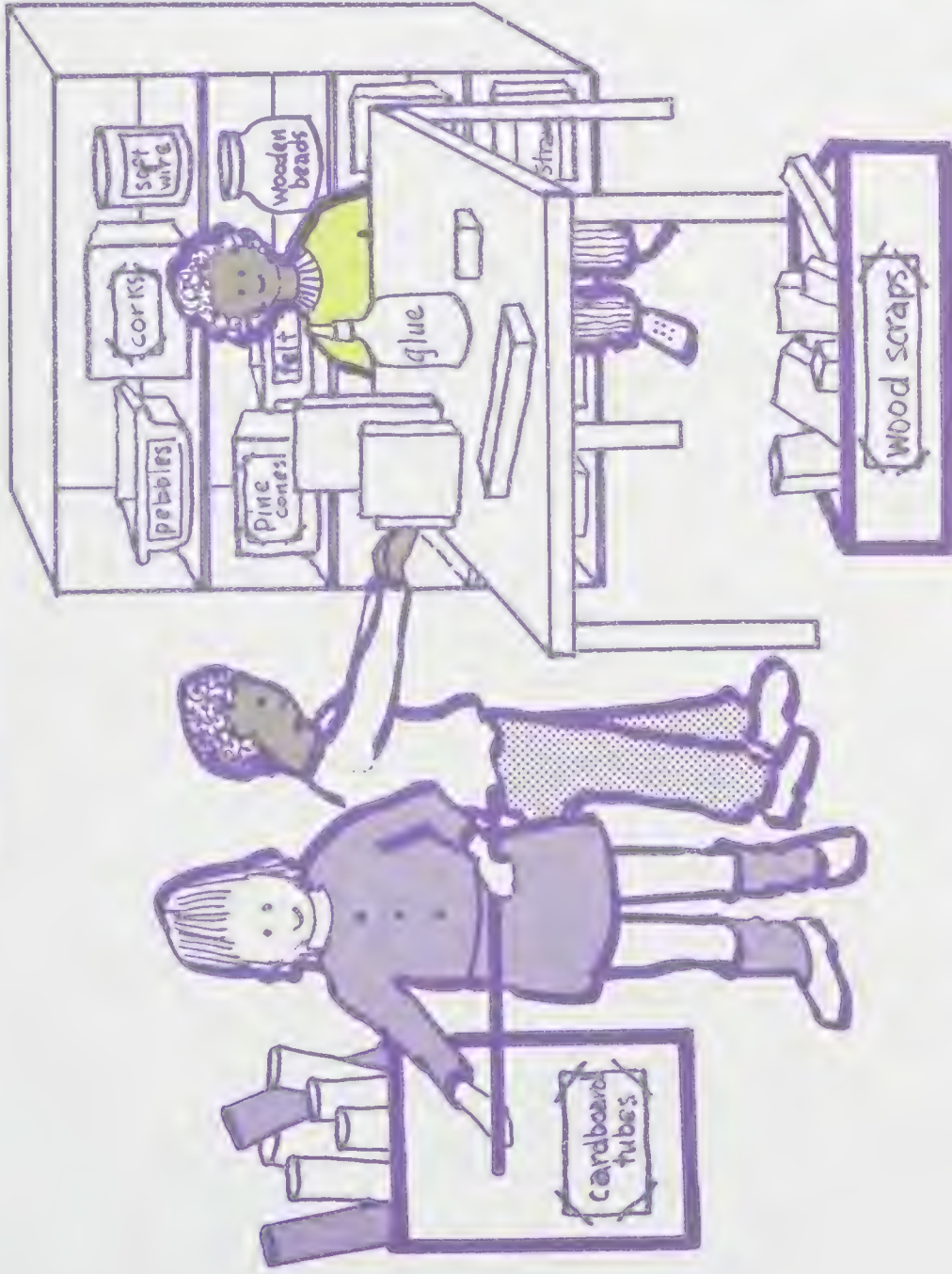
- i) How will you integrate it with the rest of your program?
- ii) How long will it be?
- iii) What input will the children have?



Your school or board may provide guidelines that are based on ministry documents. Utilize these in a creative fashion. When planning an integrated balanced program, use the guideline sections that relate directly to your classroom needs and the children's learning styles.

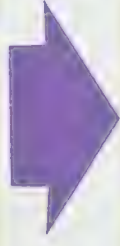
GO!

The
Building Centre



Choose the appropriate strategies... with or for the children.

* The choice is based upon observations and the classroom profile.



This is what they
do!

• paint • sculpt • build • dance • draw
• sing • chant • graph • read • record
• research • plan • cook • view • listen
• measure • dig • experiment • cut
• organize • sort • report • trace • time
• classify • respond • dramatize



This is what they use!

Media, hardware: • computers • radio • TV • videotapes • photos
• audiotapes • filmstrips • records • songsheets
• scrapbooks • storybooks • maps • bicycles
• clocks • measuring tapes • wagons • toys • tools

Materials: • crayons • markers • chalk • paint • string • clay
• boxes • plasticine • felt • dot or graph paper
• blocks • food • wood • water • sand • beads

Other objects, happenings: • local events • important moments or shared experiences • signs • trees • stores • streams • masks • clothing • dolls • puppets • puzzles

Here is what you've got...

Your Personal Program Plan

1 Here is what I found out about my class...

2 Here are the learning outcomes I would like to see...

a) Attitudes

b) Skills

c) Knowledge

3 Here is the focus I have chosen...

or

4 Here are the materials/resources I will use...

5 Here are the strategies I will use...

a) For the children...

b) For me...

6 Here is the timeline I have developed for "Zoo theme" (2 week study theme on the environment at a glance).

Week 1 April 5	April 6	April 7	April 8	April 9	Week 2 April 12
Whole-class Game: Sorting and classifying zoo pictures.	Group Work: Identifying and describing animals-art.	Partner Work: Dramatizing-what I'd say if I were a _____.	Whole-class Game: Listening to animal sounds-imitations.	Individual Language Activity: Painting or story-boards-what will happen at the zoo?	Whole-class Activity: Trip to the zoo. Individual: Draw a picture of favourite animal.

* Please note: your observation device will remain the same as your program changes. See the next 6 pages for ideas.

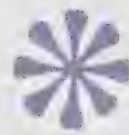
7 Here is my tracking device...

Activity	Tuan	Kobi	Rob	Nela	Katya	Zara	Toomi	Brad	Pierre	Sue	Lita
Paint centre	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Storyboard	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Zoo game	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

After you have planned the program...it is time to plan your observation points !!!

Spontaneous observations are an important component of any evaluation schema. Evidence of what children can do should be collected frequently and used to make decisions about what future activities should be planned to meet learning needs. Observations should take into account the context of an activity. Planned observations give a focus...they elicit the specific data that are needed for program plans.

The following pages are intended to assist YOU in planning your personal observation points.



Note: Possible observation points are identified in various places throughout this resource book by the symbol



Examine your timetable or daybook.

Decide!

When is it appropriate for you to observe?

e.g.:

- While a group is practising a puppet play?
- While partners are exploring pattern blocks?
- While a student is planting seeds?

Note: Be sure to vary when and where you observe.

* **WHO** and what are you planning to observe?

* **HOW** are you planning to observe?
• objectively? • subjectively?

* **WHERE** are you going to observe?

Daybook

Week of April 1-5

	Day 1 ^{Mon}	Day 2 ^{Tue}	Day 3 ^{Wed}	Day 4 ^{Thu}	Day 5 ^{Fri}
9:00	OP		OP		
10:15					
10:30				OP	
11:45					
1:00	L	U	N	C	H
2:15					
2:30			OP	OP	OP
3:30					

These are your Planned Observation Points that have been written into your daybook or timetable.

Decide...

What will you observe?

- innovation?
- body awareness?
- leadership?
- types of play?
- sorting?
- planning/organizing?
- talk?
- problem solving?
- decision making?
- choice of materials?
- classifying?
- completion of tasks?
- self-esteem?
- question posing?

- trust?
- respect?
- spontaneity?
- hygiene?
- handwriting?
- learning style?
- analysing?

- _____ ?
- _____ ?
- _____ ?
- _____ ?
- _____ ?
- _____ ?
- _____ ?

What will give you a complete picture of the whole child?

* When you have decided...note your decision as an OBSERVATION POINT in your timetable or lesson plan.

Key elements in observing children

The Plans

- when
- who
- how
- where
- what

The Device

- your organizer

The Observations

- planned
- varied
- plentiful
- auditory
- visual
- objective
- subjective

The Patterns

- noted after several observations

The Implications for Program

- the basis for further planning
- Now it begins again...

This is one possible tried-and-true OBSERVATION DEVICE.

* This is used all year... The context and activities will change, but the observation device remains constant... It is then passed on to the next teacher.

These are kept for reference. At a glance, the observer may check to see that...

1. the time
 2. the context
 3. the activity
- ... have changed over the school year to ensure a broad picture of each child.

This is critical time!
At first it must be built into the observer's timetable. The children must realize that they do NOT engage you at this time. (* This could be for 2-5 minutes!) When a teacher is in the observation mode, children are encouraged to solve their own problems (except in emergencies!).

File folder or sturdy cardboard.

Every day at least NINE new names are put here on gummed paper. This ensures that the observer will not become preoccupied with one or two students (unless required for other reasons) and that every child will be observed regularly. These are transferred to the Observation Booklet.

Extra gummed paper for spontaneous observations.

My Daily Observations

Jody	Debbie	José
Roger	Caluse	Raymond
Thai-li	Ruthie	Luke

Planned Observation Points

Date	Time	Context	Activity
Monday, Sept. 17	A.M. after recess P.M. after lunch	Gym	balancing following directions
Tuesday, Sept. 18	A.M. before recess	Language Centre	choice of activities
Wednesday, Sept. 19	A.M. P.M.		
Thursday, Sept. 20			
Friday, Sept. 21			

paper clips

Planning these observation points guarantees the observer a daily chance to observe in a conscious fashion.

Comments are made after observer notes a pattern.

Sample Observation

Date	Jody Monday, Sept. 17
Time	11:15 Gym
Context	<ul style="list-style-type: none"> hopped on left foot easily seemed off balance on right foot moved across balance beam quickly with an easy rhythm

Observer describes what is seen or heard.

* This is not the time for labels, opinions, or judgements.

This collection of observations is beneficial for...

1. planning programs based on the needs of individuals
2. discussions with the children themselves, parents, colleagues, principal, or support staff
3. report cards
4. interviews
5. special education data base

Observation Booklet

(or individual file folder)

Comments

- Seems to be having trouble with right foot
- * contact nurse
- Chooses puzzles every day
- * introduce logic cubes
- Comes into classroom angry every day after lunch (ie, frowning, angry, boisterous)
- * find out whom he plays with and what he eats for lunch

Action plans are noted in the context of the observation.

1. planning programs based on the needs of individuals
2. discussions with the children themselves, parents, colleagues, principal, or support staff
3. report cards
4. interviews
5. special education data base

Tabs with each student's name.

When observations are transferred to booklet or file folder, the observer may check to see how often this child is observed compared to others.

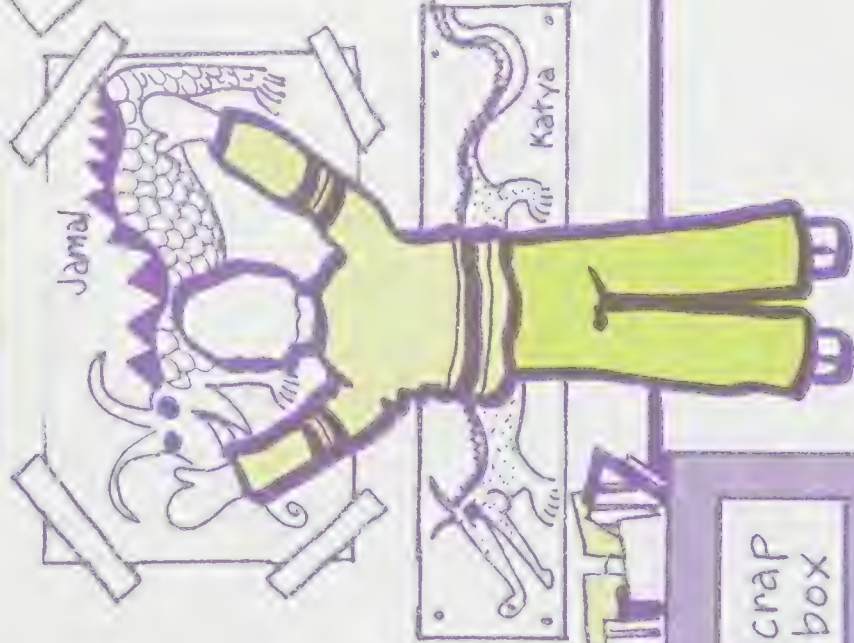
* Each child deserves equal attention. If things become predictable, change the observation time, context, or activity.

...meant program...
child-centred program
developing a
key to developing
OBSERVATION is the key to developing

Part Two: The Child-Centred Classroom

Developing your classroom environment

The dragon and his friends



Jamal

Katya

by: Shanda
Loo
Brad

The dragon family



This is the mother dragon.

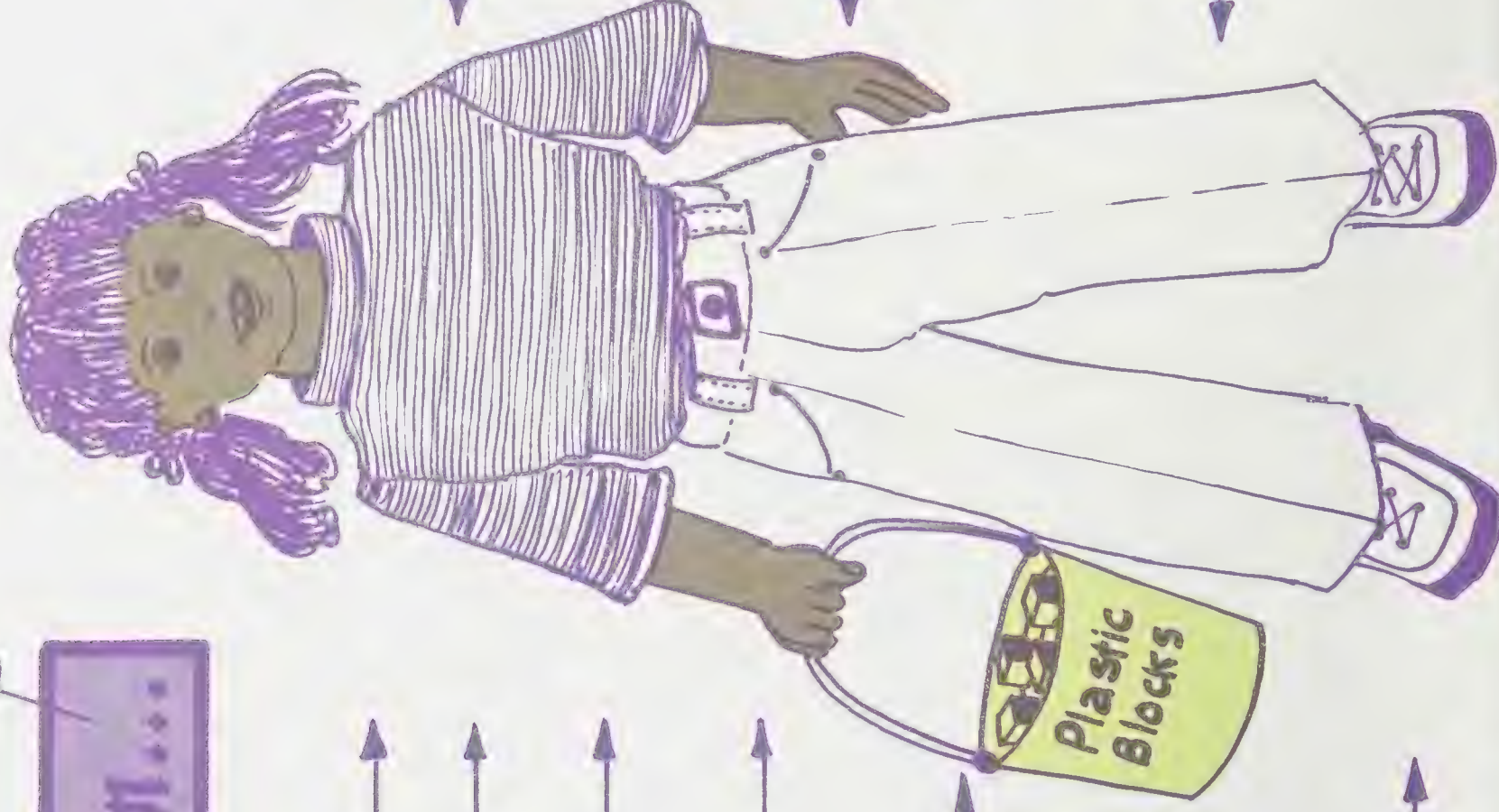
This is where the dragon family lives.



Scrap box

In the child-centred classroom...

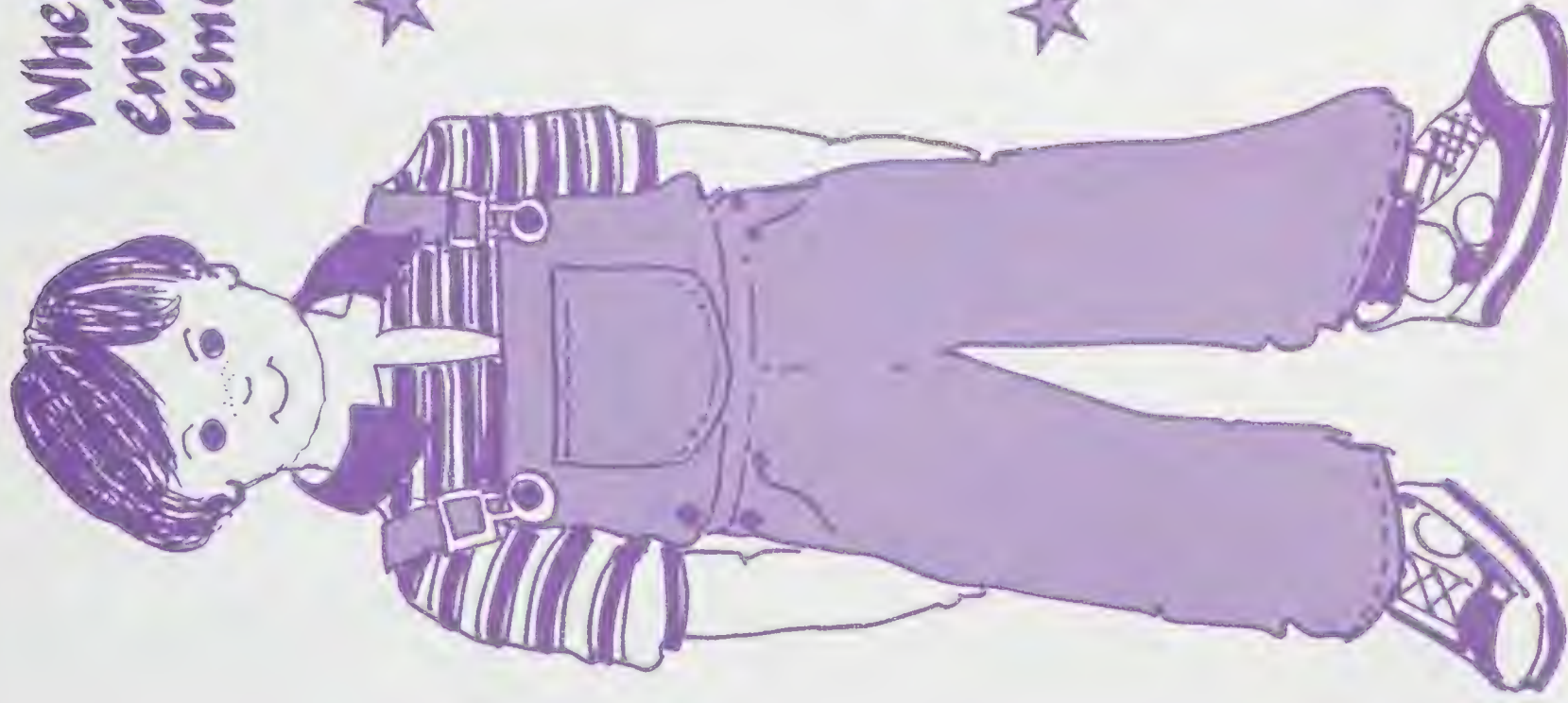
- there is a balance between open-ended (divergent) and/or focused (convergent) challenges.
- integrated programming may evolve naturally.
- planning is based upon the observed needs of the child.
- the child belongs to many different types of groups.
- expectations are made clear to the child (because they are clear to the adult).
- activities are developed by a teacher who has a clear philosophical framework and an understanding of child development.
- the individual child is honoured, therefore everything is not the same, the same, the same (for example, there are never 24 identical stories or pictures or projects).



- materials are accessible to children.

- there is evidence of the child's own self-selection of materials, activities, and groups.

- furniture is arranged to accommodate both the teacher and the children.



When planning, designing, and developing a classroom environment that will enrich these "Years of Enchantment", remember the following...



Natural curiosity and the desire to explore are qualities that we prize in young children.



Given the opportunity, the young child will move onward to discover new frontiers ... with GUSTO!!!



In order to develop and build upon the natural sense of enchantment and wonder of young children, the teacher must provide a wide variety of stimulating materials and activities ... and observe ... and observe ...

OP



When selecting materials and creating activities to enhance the child's love of learning, the teacher needs to consider how imagination, originality, spontaneity, inquiry, intuition, and interaction will be developed.

★ See page 44 for other child-centred materials.

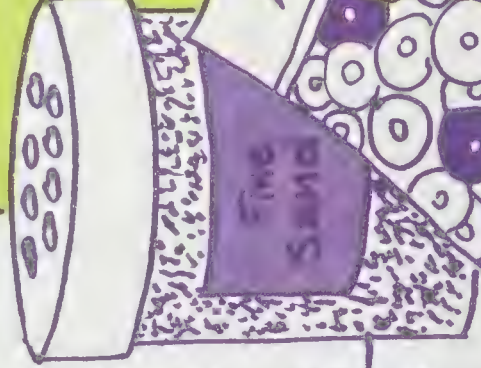
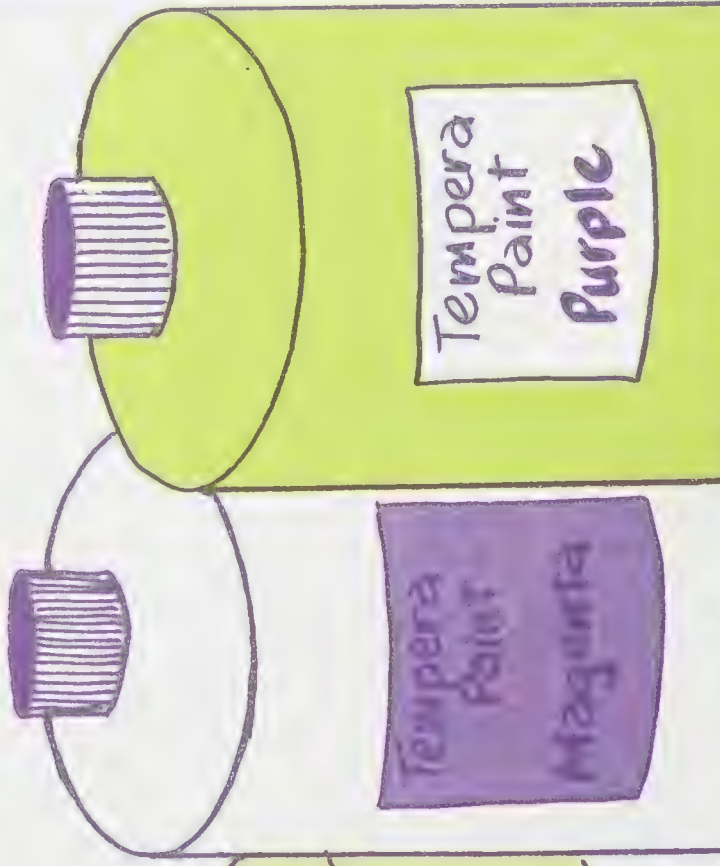
Special Materials of ★ ★ ★ ★ ★ Imagination

When creating a stimulating world in which the child may explore and grow, (1) consider all the senses...

- sight
- touch
- hearing
- taste
- smell

THEN (2) collect a variety of materials AND (3) either introduce the materials before setting them out OR observe the children's reactions as they discover the potential of the materials.

(This should occur over a long period of time ... The longer children explore and manipulate materials, the more possibilities they begin to see.)



Assorted Sequins



Tissue Paper Assorted Colours

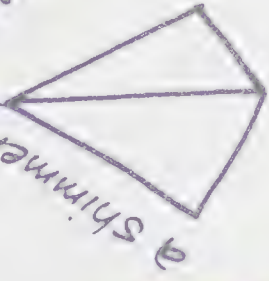


Reach far beyond the paper-pencil world... The medium really is the message.



Touch and smell and ask questions and draw and sculpt and magnify and compare and go deeper!!

a shimmering crystal or prism



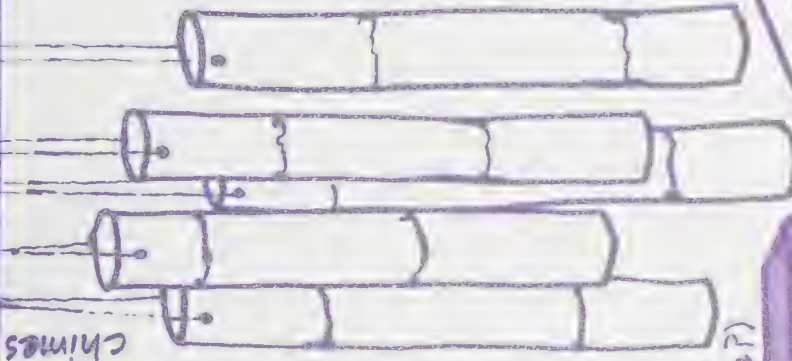
a new floral arrangement every week...

- Touch it.
- Smell it.
- Draw or paint it.
- Magnify it and observe different parts.
- Discuss colours, shapes, and textures.
- Observe patterns - petals, stems, leaves.
- Compare.
- Enjoy.

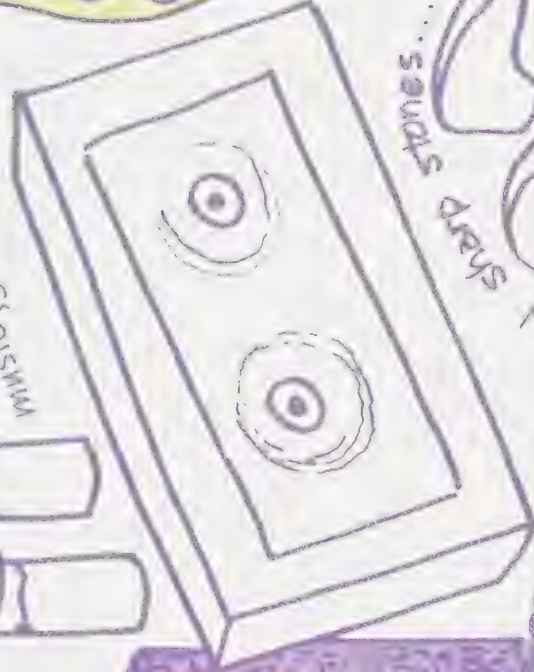
egg shells...



delicate metal or bamboo wind-chimes



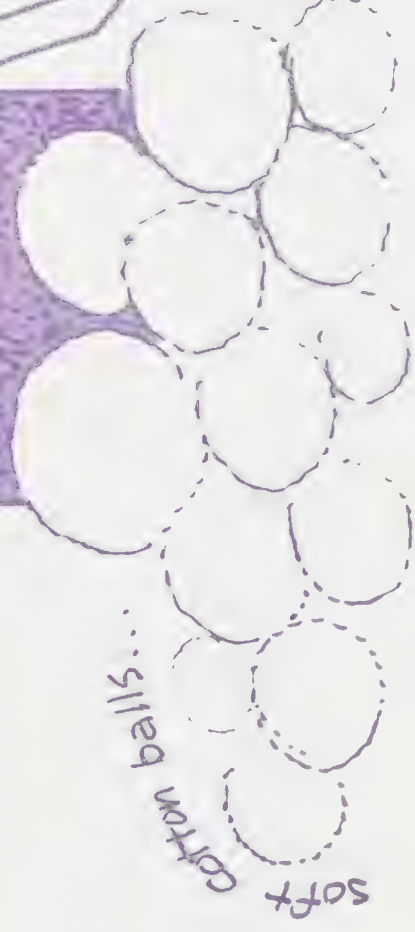
audiotapes of classical music, jazz, rock and roll... that can be personalized with feathers, sequins and a variety of collage materials...



rough ceramic roof or wall tiles (rubblings for texture?)



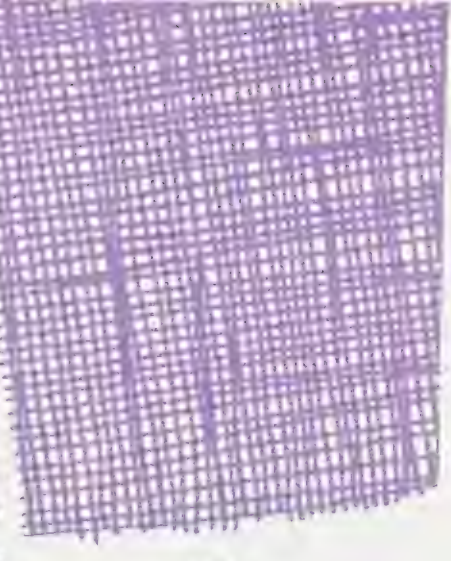
soft cotton balls...



smooth and sharp stones...



pieces of screening or hardware cloth...



an assortment of masks... that can be personalized with feathers, sequins and a variety of collage materials...



discarded and/or broken jewellery



Have you considered providing children with ALTERNATIVE ways of applying paint?

★ Plan for numerous opportunities for children to explore and experiment with new ways of applying paint... Ask THEM to devise a new method.



★ Keep a collection of paint applicators in a basket or tote box in the painting area so that the children can choose the right tool to do the job. (This same principle applies to writing, sculpting, dramatizing...)



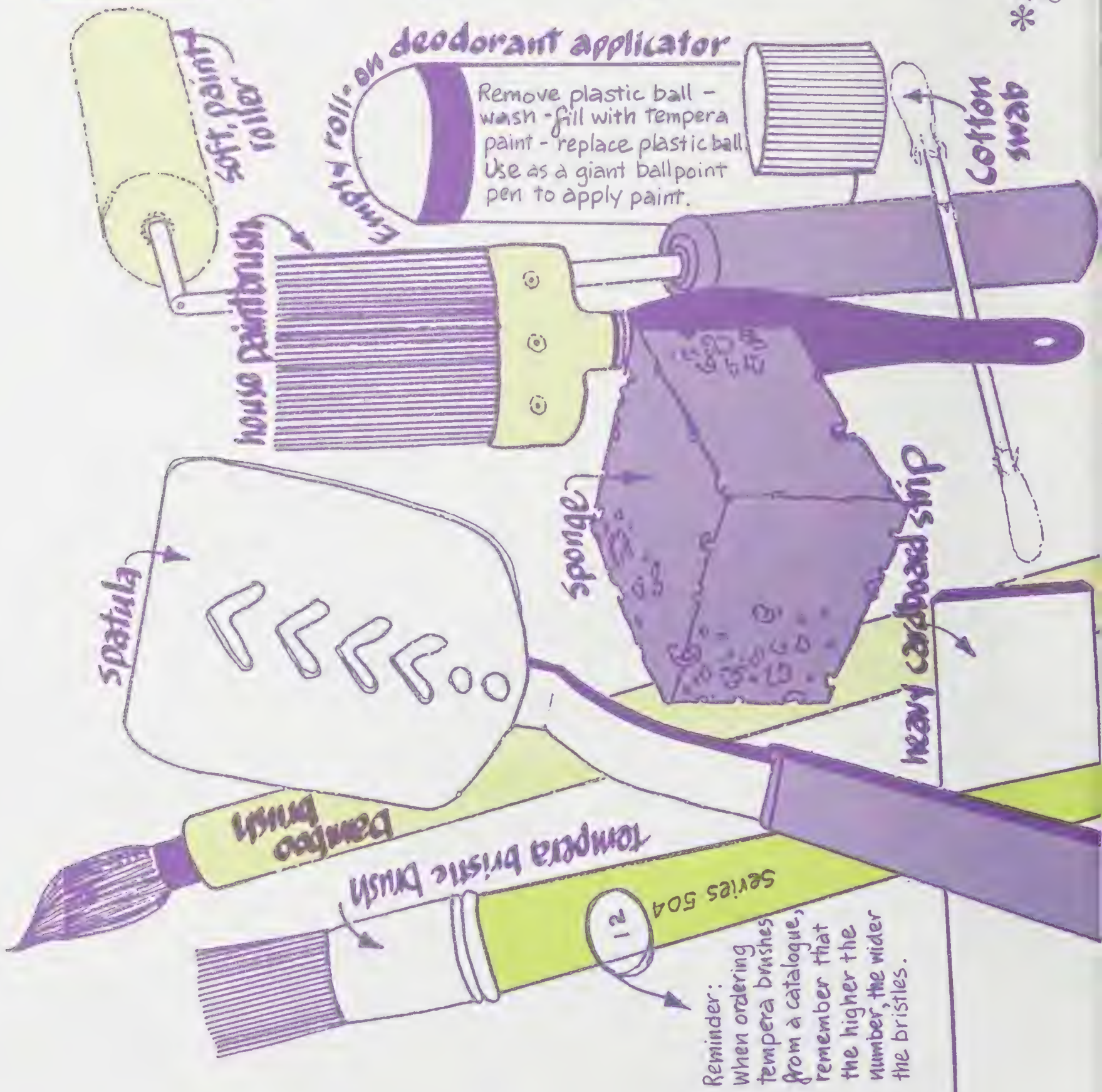
★ Introduce and demonstrate the way a new paint applicator applies paint to a surface. Talk about the appearance and texture of the paint... smooth ... grainy... streaky... blotchy... etc., and compare it to marks made by other applicators.

... Listen to and watch the children's responses.

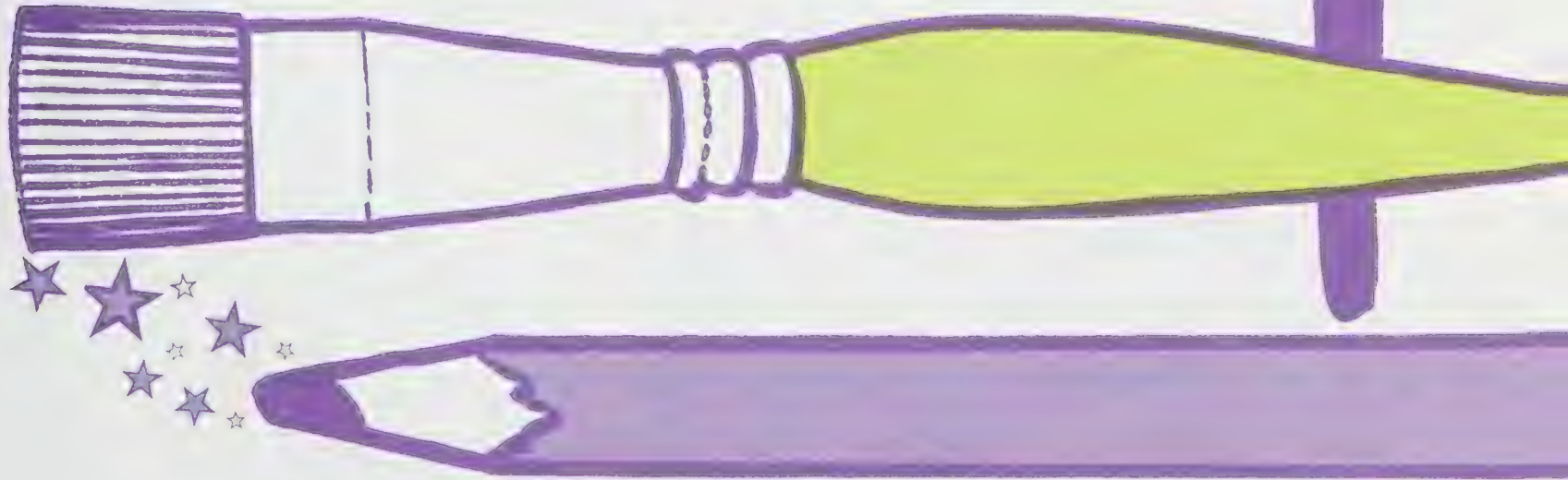


Remember... take a good look at what you have already got! Stretch the number of uses!!

* A paint or hardware store is a good source of inspiration when looking for unusual applicators.



Reminder:
When ordering
tempera brushes
from a catalogue,
remember that
the higher the
number, the wider
the bristles.



When planning visual arts experiences for young children, keep in mind the following three words:

- ★ 1. applying
- ★ 2. forming
- ★ 3. interlacing

These are the basic art processes that young children should be involved with during the course of their pre-school and Primary years. The words themselves suggest an active approach to creating and communicating ideas!

★ Applying... the application of paint, crayon, soft chalk, etc., to other surfaces for visual effect.

Other applying processes might include glueing or fastening materials (collage), decorating with found materials, printing patterns with a variety of "printmakers" (plasticine, wood scraps, styrofoam, etc.), and drawing on a variety of surfaces (paper, sand, cloth, wood, chalkboard) with pencils, markers, crayons, chalk, and other drawing materials.

★ Forming... the modelling or construction of materials into new forms.

Materials such as clay, plasticine, cardboard tubes and boxes, wood scraps, styrofoam, and a variety of modelling mixtures may be used to create three-dimensional form. Wonderful creations will quickly appear when young children are confronted with piles of discarded materials and interesting "junk". (See list of collectable materials on page 44.)



★ Interlacing... the

process of weaving, knotting, stitching, and twisting natural or manufactured fibres into patterns and designs. Exploratory experiences with this process

could include paper weaving, simple stitchery on open-mesh netting or screening, and group weaving on large, home-made looms.



* Use these three broad categories of art processes as activity headings when you are planning exploratory or learning centres for young children. Think about providing a variety of opportunities for children to apply... form... and interlace. Inventive children (and teachers) will discover methods for combining these materials and processes.

The materials themselves often suggest to children how they might be used. Instead of providing the ordinary, everyday materials for collage explorations, begin to collect different, unusual materials for cutting, pasting, and fastening...

- coloured aquarium gravel
- coloured cellophane
- tissue papers
- gift-wrap papers
- foil papers
- coloured advertisements from magazines and trade journals
- tree bark
- cloth/felt scraps
- wool
- lace
- ribbon
- packing materials
- straw
- raffia
- gauze, cheesecloth
- fake fur scraps
- cut-up experimental artwork (finger paintings, etc.)
- colour chips from the paint store
- wallpaper samples
- feathers
- sequins
- glitter dust... etc., etc., etc., etc.

Sort and classify the materials (the children can help with this) and store in clear plastic bags, large institutional-size condiment jars, or open plastic totes so the materials are visible and accessible.

NOTE: Plastic doesn't break ... glass does!!



Be SELECTIVE !!

Choose • ideas • materials • activities

- that stimulate Your interest too!
- that you can TRACK and RECORD!
- that suit the needs of your students... (This will change frequently!)
- that have multi-uses!
- that encourage the sense of wonder within your students!
- that you feel comfortable observing!
- that challenge and break the paper-pencil-only mode!!

NOW... let's move on to more ideas that help to encourage creativity and imagination!!!

☆ Remember - the children may also select and develop activities, materials, and ideas.

A kit or a series of activities?

Theme or unit?

Brainstorm with the children or plan by myself?

Tempera paint or marker pens?

Large group, small group, or individual activities? (or a combination?)

Film, videotape, or slides?

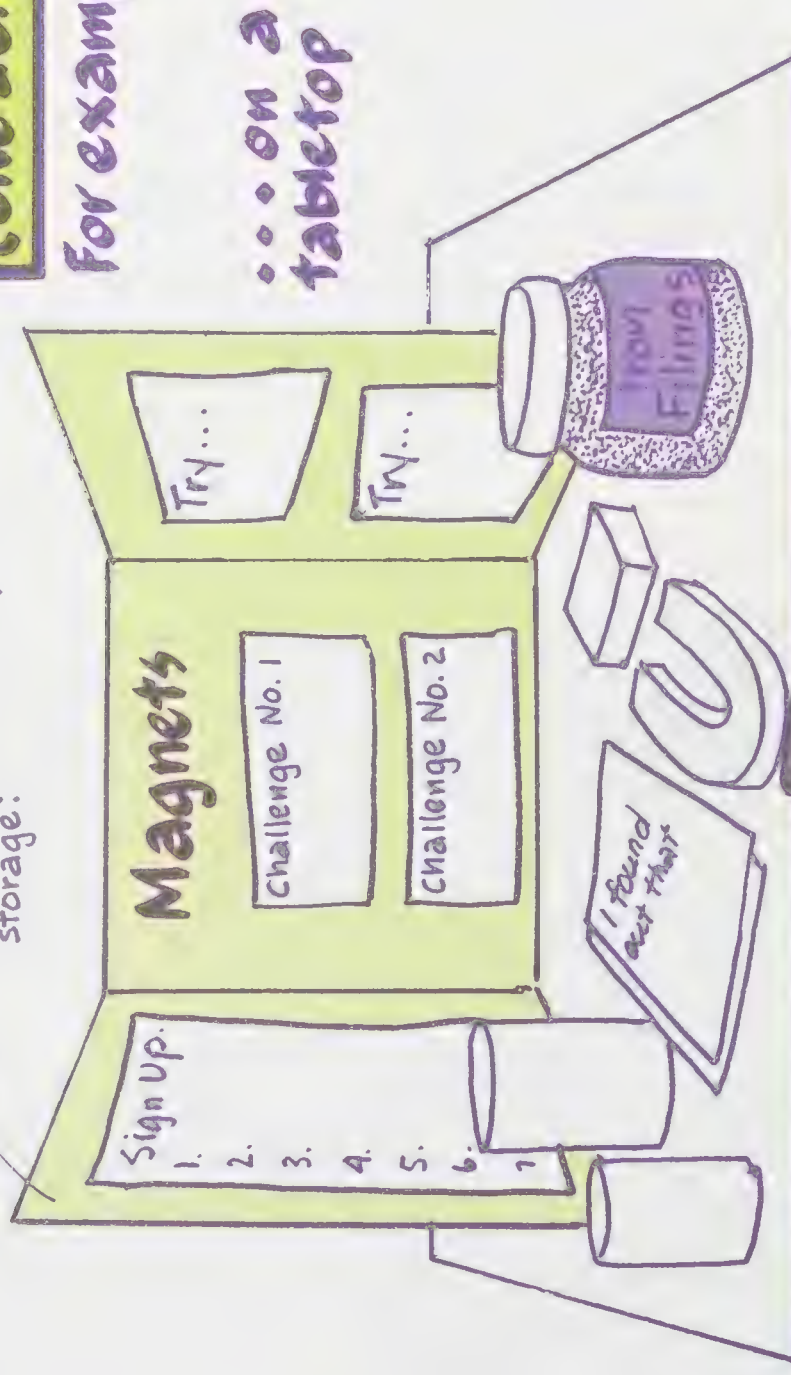
Draw, paint, or write?
OR... Paint and write? Write and draw?

Read a story or dramatize with a puppet?

Look not only to multi-uses of materials, but also to multi-uses of space...
(Give activity directions orally, on an audiotape, or with visual aids.)

For example:

☆Note: 3-section display board can be folded flat for storage.



...on a tabletop



...in a musical instrument case



...on a shelf

...in a suitcase

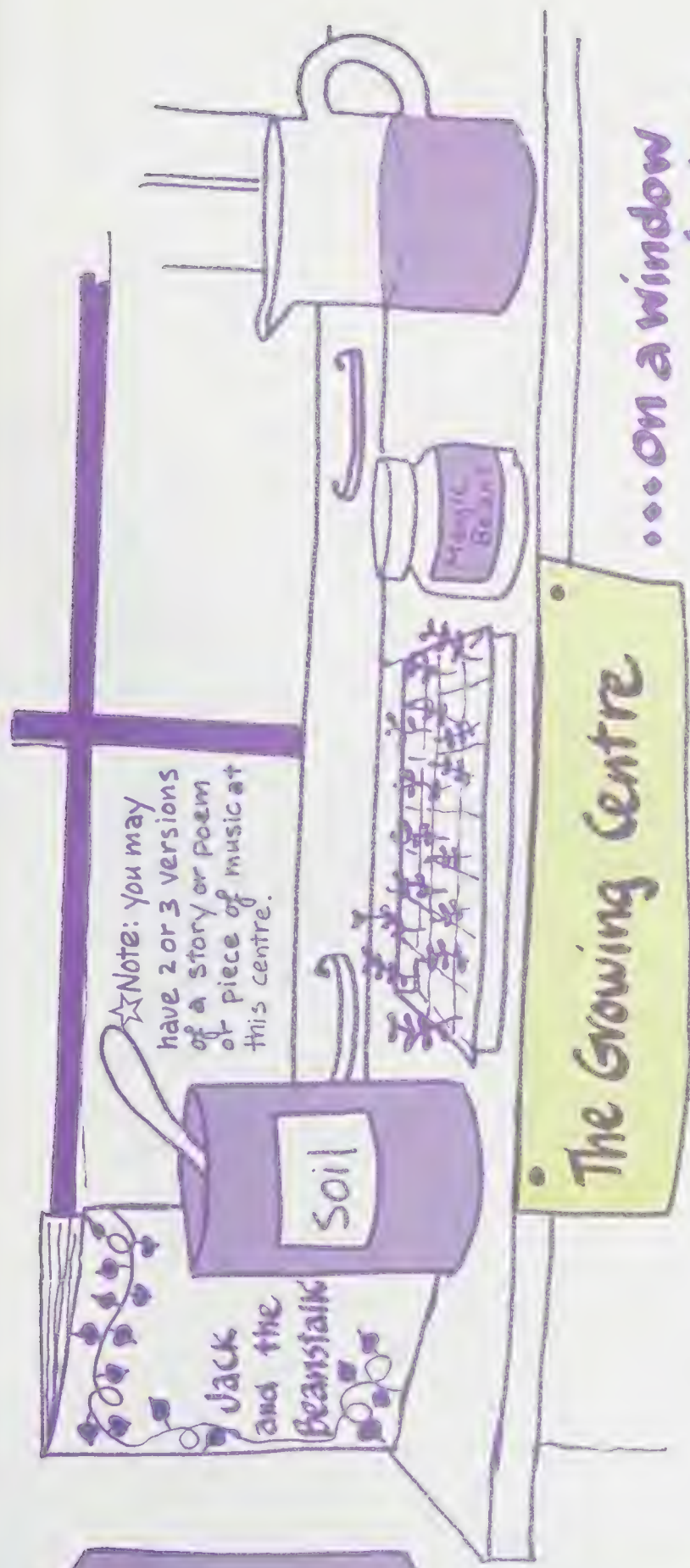


☆Note: this may be lined with plastic.

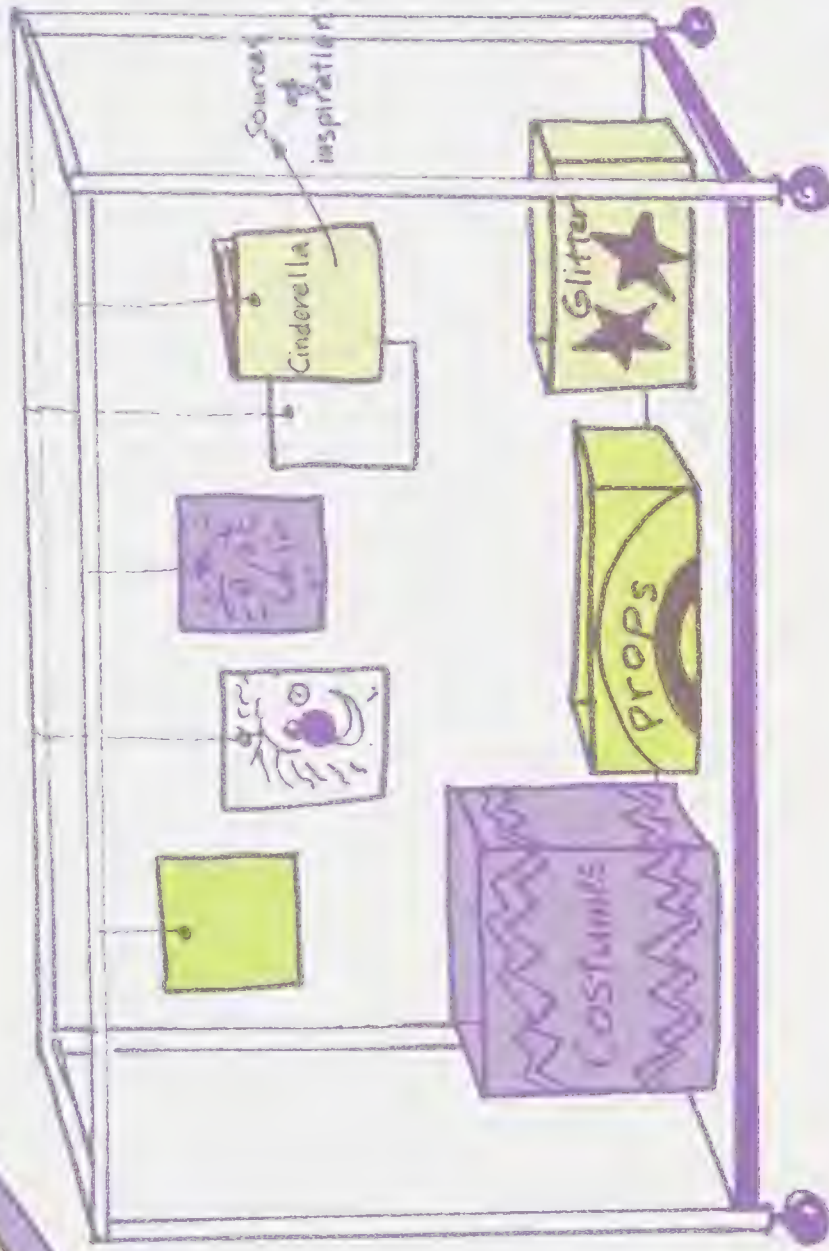


...on or in a box

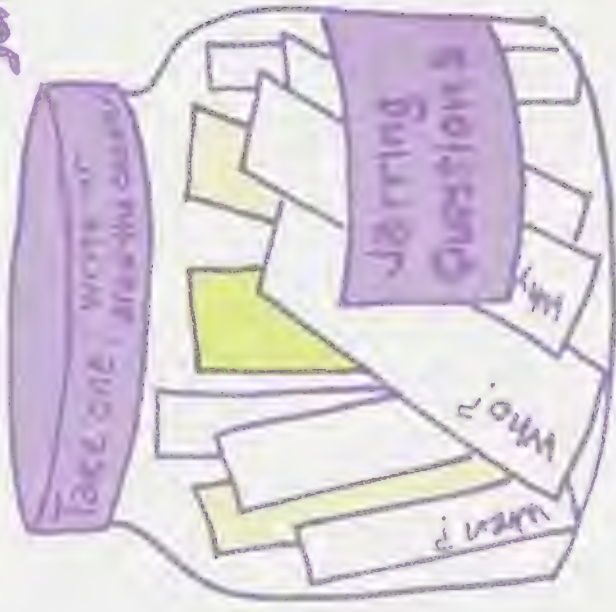
...on a clothes rack



...on a window ledge



...in a large, plastic jar



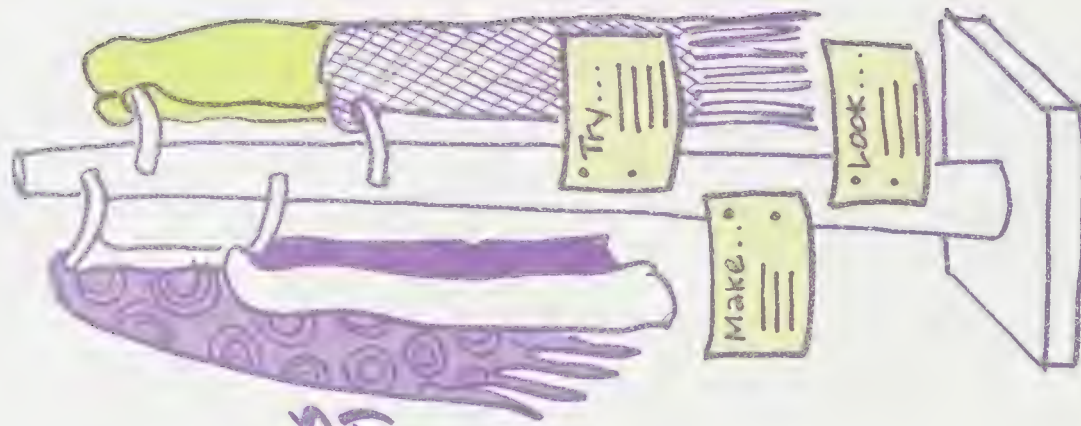
... in plastic garbage bags



... in a tub



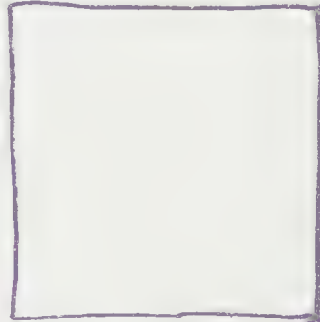
... on a clothes tree (child height)



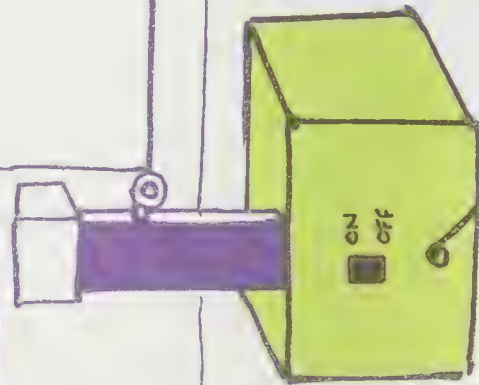
... in a binder



Light and Shadow



... on a wall or bulletin board

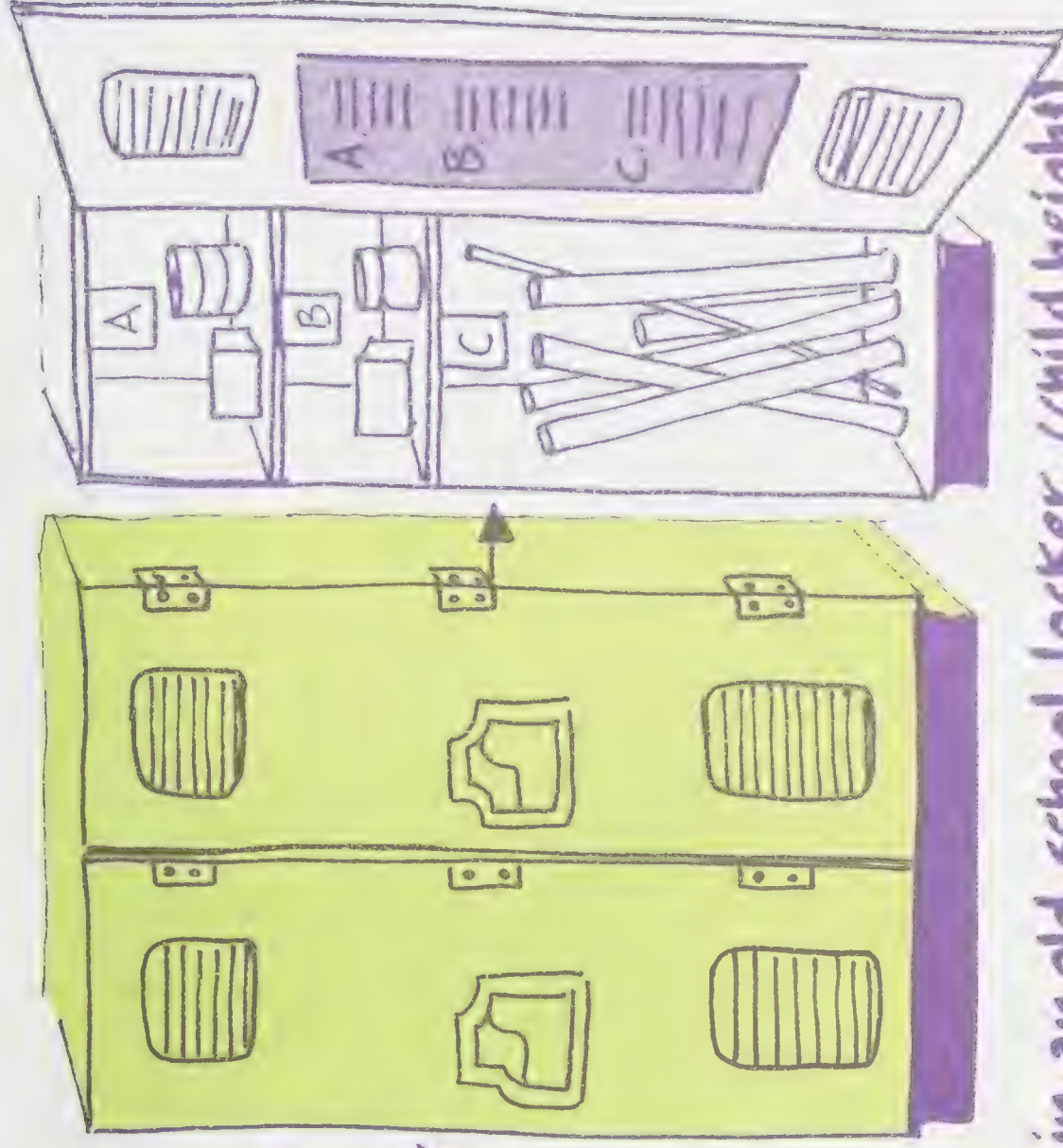




... in a small,
portable
cooling chest



... on a tray



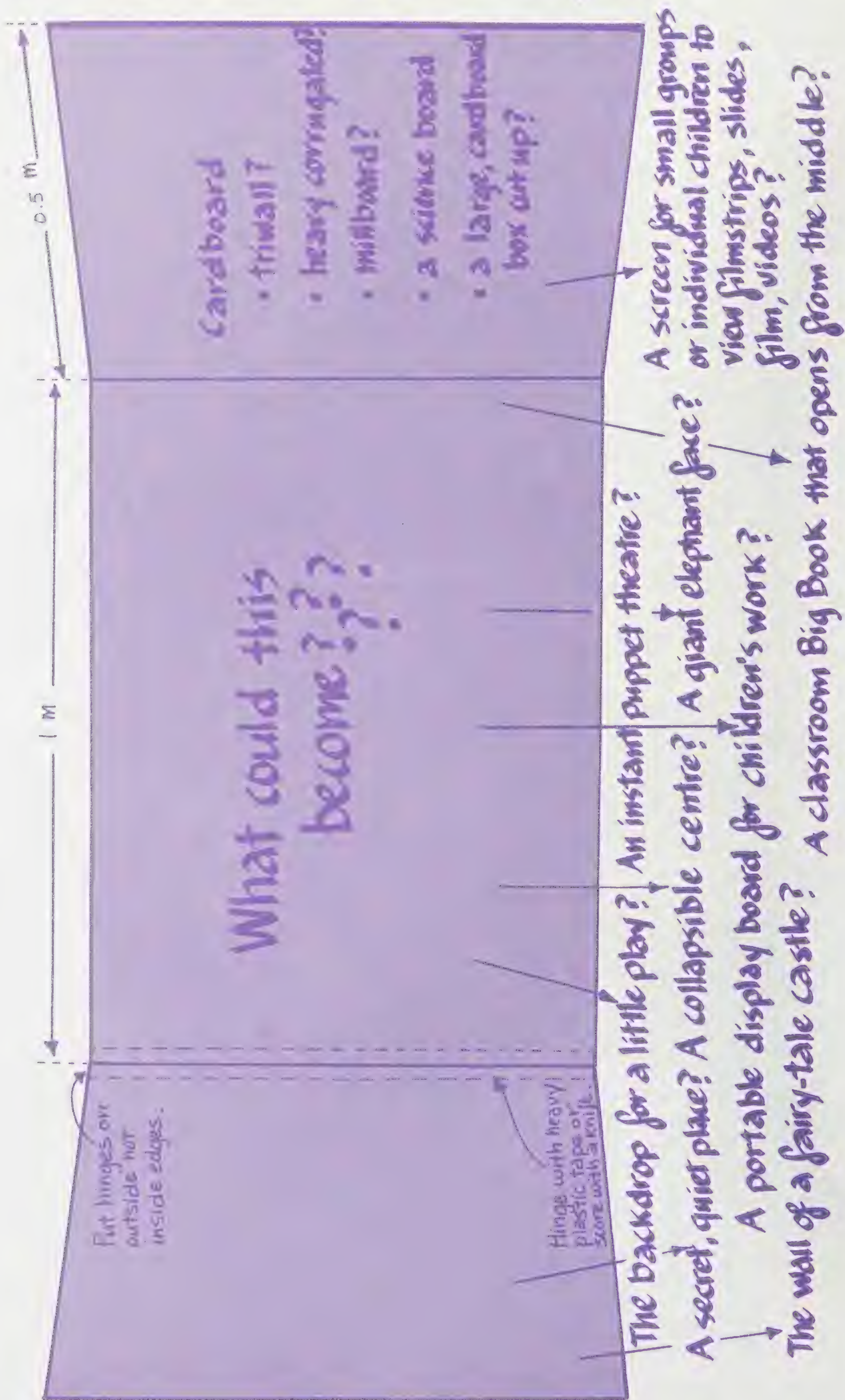
... in an old school locker (child height)

... and ????

★ Note: With alternative techniques for display and storage, lack of space need never be a deterrent.

THINK! Look at what you have. How else could it be used???

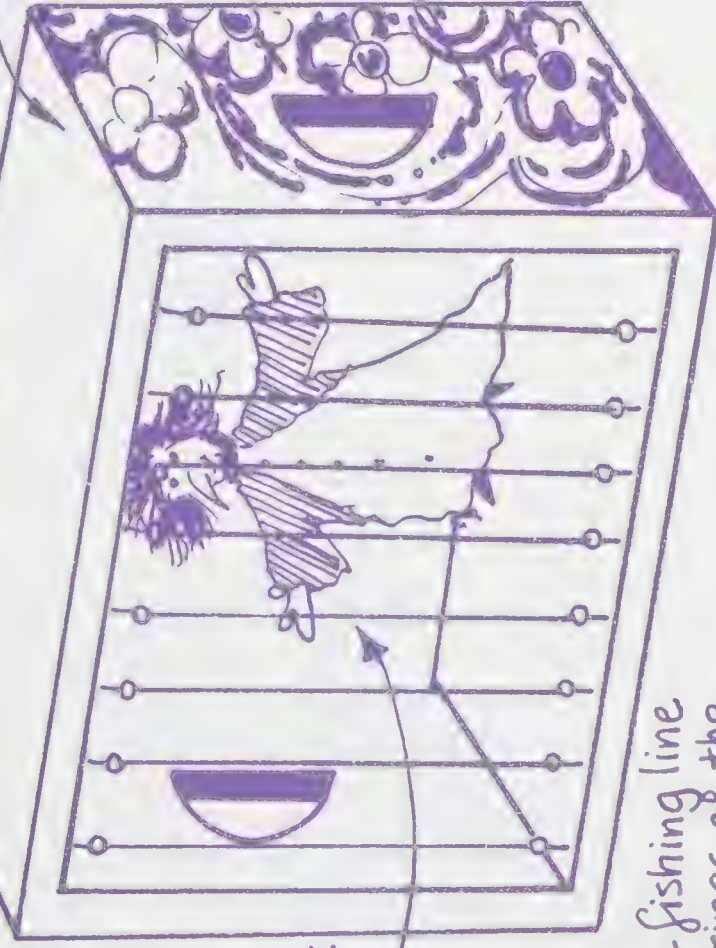
(Ask the children... they'll have lots of ideas!)



How can you make the ordinary...extraordinary?

The Storyteller's Harp

This could be used by the teacher, a child, or a visiting storyteller.



Paint a picture of the story being told on the back panel.

Use plastic fishing line for the strings of the harp.

2 rows of screw-eyes (top and bottom)

Sand it.

Paint it.

Take an empty soft-drink or fruit crate, for example...

Glue tongue depressors for plucking.

Sand it.

Paint it.

What else could you add...a bell?...a whistle?...???

Hook rubber bands around nail heads for strumming.

Add a tin can.

Use the sides for drumming.

Use sand-paper for scratching.

The Magical Soundmaker

This could be used to create a mood, accompany a story, provide sound effects for a puppet play...

OR... What could you do with something as simple as a wooden spoon???

Pitcher of coloured water

glass containers (no lids)

Christmas-tree icicles

Grasp this end and cast spells or chant messages.

OP

Can You...
Play a tune?
Find other materials to bring to this table?
do an experiment?

Only 1 or 2 students may work here at once.

Jamal 1
Nadia 2

ACTIVITY STICKERS

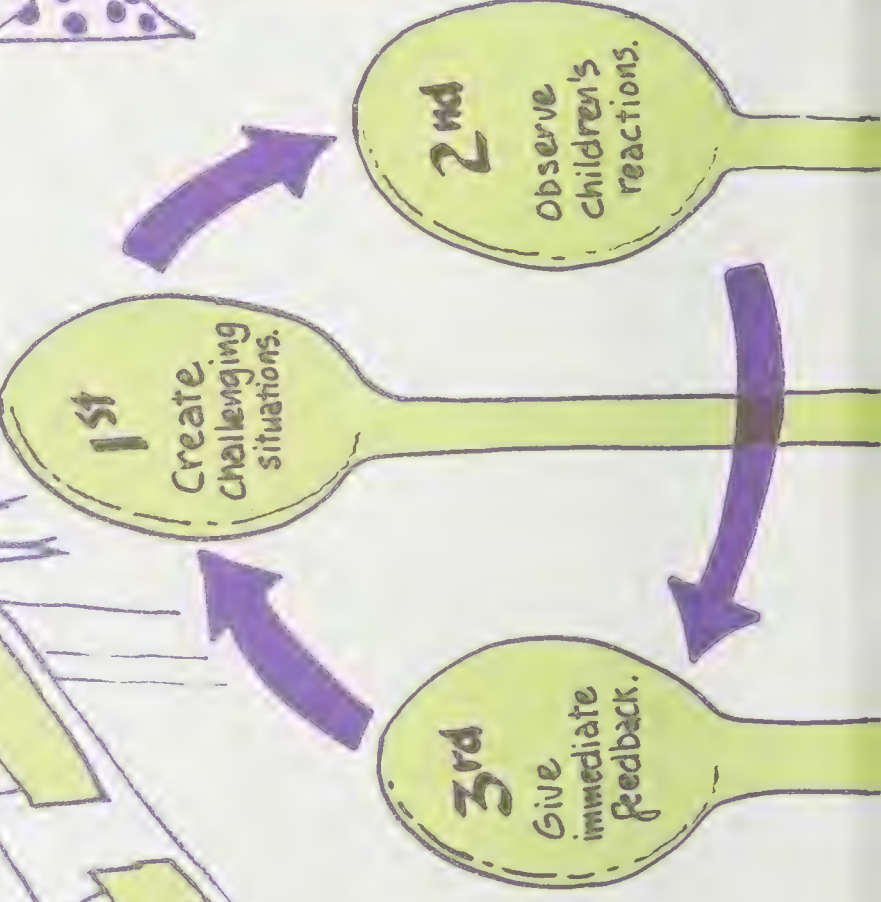
Note: Pictorial representation of instructions assists the non-reader.

It could become a MAGIC WAND that Sparkles as it sways. Try turning the lights off and following it with a flashlight.

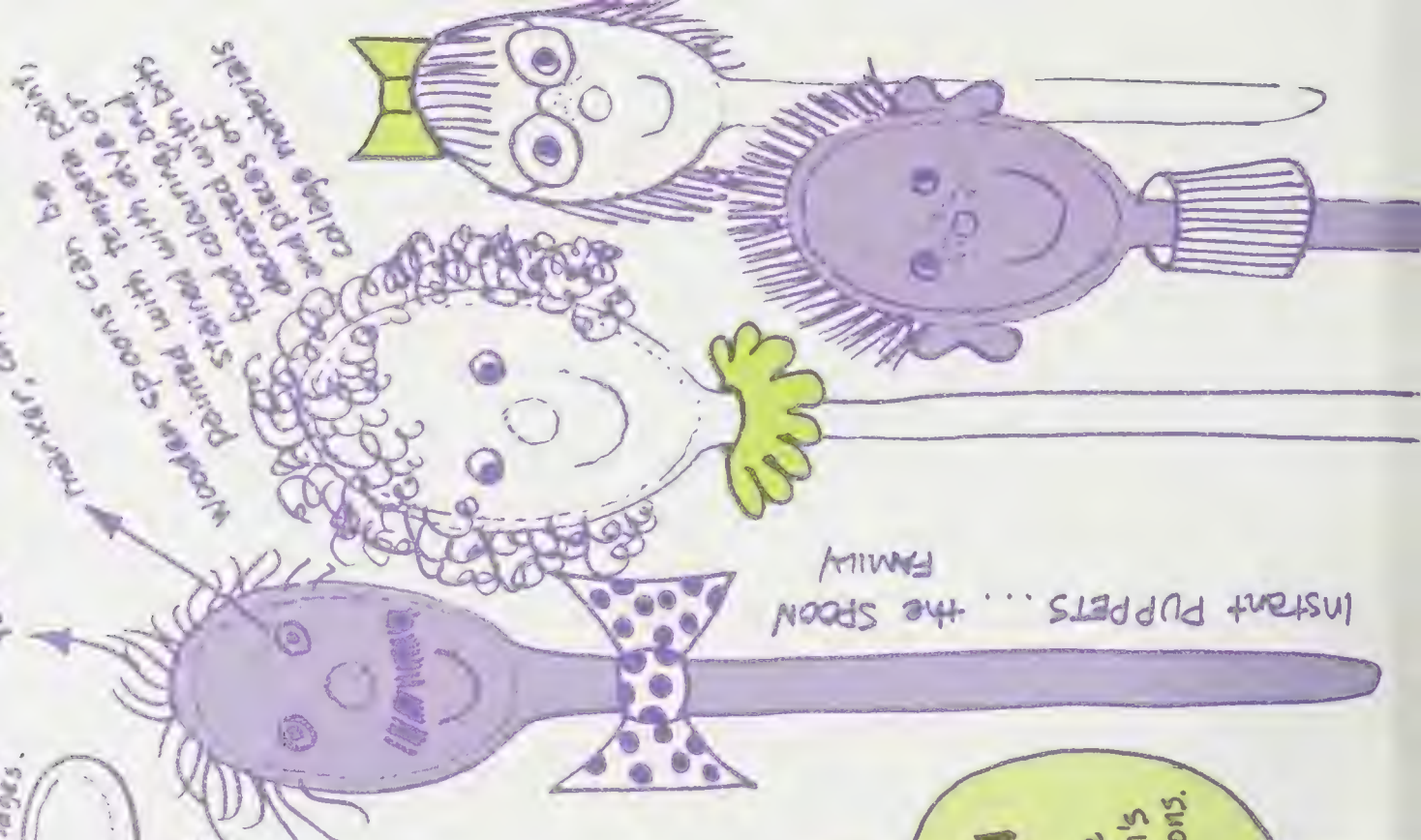
marker, art paper, or googly yarn, etc.

Wooden spoons can be painted with tempera paint, stained with dye or food colouring and decorated with bits and pieces of collage materials

Instant PUPPETS... the SPOON FAMILY



It is a versatile utensil to use when experimenting with creating different sounds... playing the water xylophone.



When students or teachers are creating signs or labels that delineate a specific area in the classroom, they can use several methods...

Paint signs (with tempera paint) directly on windows!

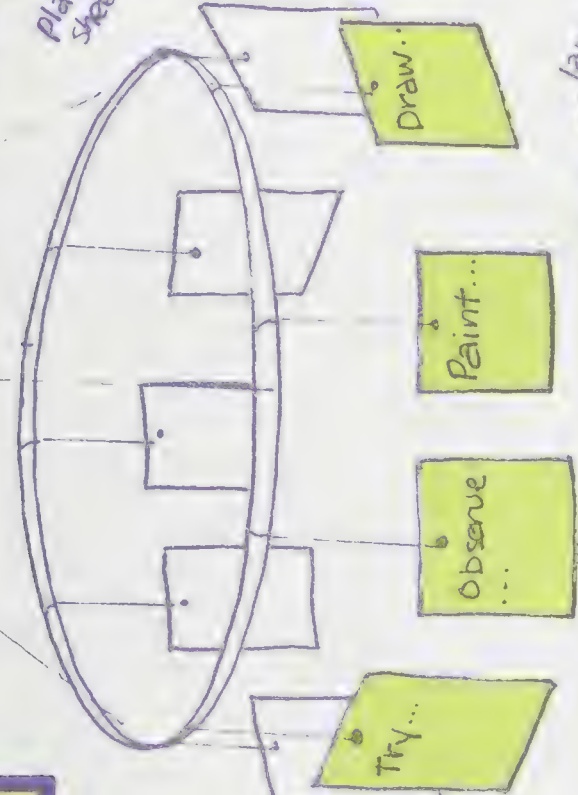


PATTERN

Use bulletin-board letters cut from...

- wallpaper sample books
- magazines
- wrapping paper
- sandpaper

...to create textured, interesting letters.



Hang a plastic hoop over activity centre with challenge cards attached.

Write a message on the mirror.



NOTE: Every Primary classroom should have at least one full-length, easily accessible mirror for body awareness.



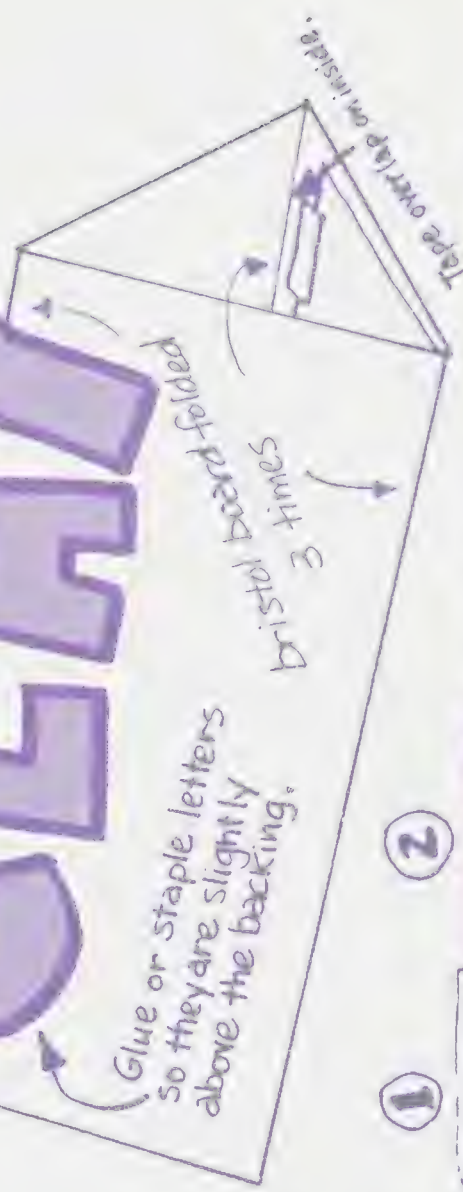
BUBBLES

Sandwich a layer of clear plastic drop sheet between 2 open-cut pieces of bristol board. Glue or staple. Use an overhead marker to write activities, etc., on the plastic.

Large, bright letters (outlined in a contrasting colour with crayon, marker, or oil pastel?)

CLAY

Glue or staple letters so they are slightly above the backing.



Create 3-dimensional letters by cutting letters out of sheets of styrofoam. Paint with acrylic paint or cover with vinyl or felt.

CONSTRUCTION
SITE

Printmaker's
Delight

The
Storymaking Centre

Problem
Solving
Happens Here

Just Joking!

Puzzles and Games

Experiments
by
Scientists

Move Like This

What does
it SOUND
like?

Sh-h-h-h-h-h!
Quiet activities only

Can you
make
this?

Try
It
On

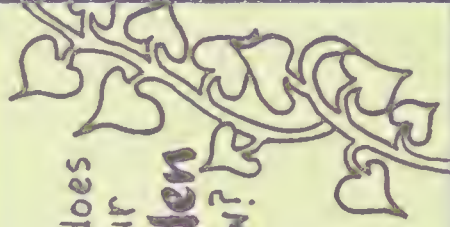
The
Viewing
Pit

Follow
the
Directions

Float
or
Sink

Weavers
at
work

How does
Your
Garden
grow?



tick...tick...tick...

Shake it up, baby.

While free exploration is critical for children's development, they need some boundaries. Children like to know where things are kept and where they should or should not go. Predictability in classroom environments

provides a kind of security for the young child. Signs, such as the ones hanging above, help children to focus their energy, or tell them what is expected in a certain section of the room.

Make the signs **BRIGHT... BOLD... COLOURFUL... AND EASY TO READ!!**

**Last but not least... remember the power
and importance of storymaking.**

**Language development is the
key to a child-centred classroom!**

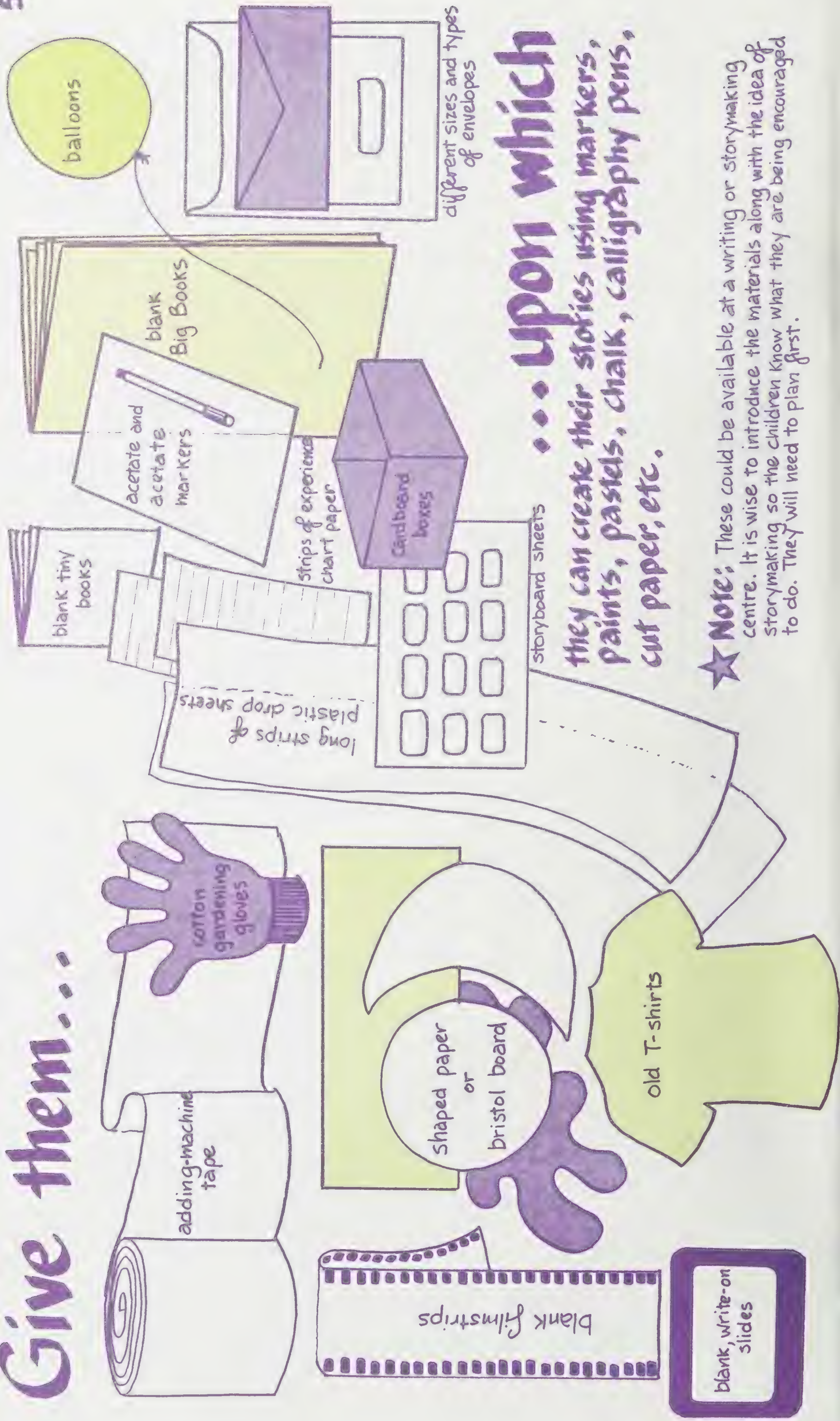
- Through talking and writing, children shape ideas.
- Through such things as dramatizing, drawing, painting, sculpting, and book-making, children express ideas.
- Through such stimuli as books, films, trips, records, and tapes, children's thoughts and dreams are enhanced... and new doors are opened.
- Through having their own ideas and modes of expression honoured, children sense they belong in the centre or heart of their classroom.

Sources for stories are endless...

- ! good children's literature
- ! poetry anthologies
- ! math problems
- ! social studies/science texts
- ! recipe books
- ! song books
- ! Big Books
- ! everyday events and occurrences
- ! and, of course, **stories from within the child.**

Note: **Storymaking** is a generic term. It pertains to the story of almost anything. Very young children are unable to grasp abstract concepts... so... the notion of story helps them to connect ideas and to see a sequence of events (for example... the story of a circle... the story of a flower growing... the story of a trip to the zoo).

Give them...



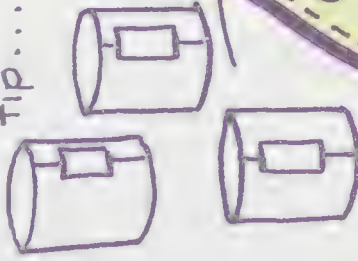
... upon which
they can create their stories using markers,
paints, pastels, chalk, calligraphy pens,
cut paper, etc.

★ **Note:** These could be available at a writing or storymaking centre. It is wise to introduce the materials along with the idea of storymaking so the children know what they are being encouraged to do. They will need to plan first.

Puppetry encourages STORYMAKING.

HAND PUPPETS, made by either the children or the teacher, can be used to stimulate and extend storytelling.

A manipulation tip...



Cardboard tubes made from strips of bristol board and taped to fit the fingers may be glued into the arms and neck of the puppet before the two pieces are joined. This will give the child more control in manipulating the puppet.

Blank puppets may be made of felt, or "fabric cloth" (heavy paper that can be sewn, glued, etc.).

NOTE: Be sure that puppets are long enough—that is, to the elbow, not the wrist.

NOTE: The child-centred classroom environment ALWAYS encourages the voice of children to be heard.



Puppet Power!

Several blank puppets may be at a puppet centre... They can become any character because they are featureless.

If glue, felt, sewing equipment, string, yarn, markers, etc., are ALSO at the centre, new puppets may be created.

OP

Puppets should be available at all times for young children... Some children respond to puppets more easily than to people...

Other simple puppets may be made from...

Heavy paper coin holders or cardboard tubes made from bristol board may be painted and decorated to become instant finger puppets.

#10⁰⁰ X 25⁺

#2⁰⁰ X 5⁺

pipe cleaners

cotton batten

rug wool

buttons

cork

sequins

foil paper

bristol board

tape

raffia

Arms and other appendages may be made from cut paper and attached to the tube.

fabric scraps

NOTE: The more found objects and recyclable materials that are available to children at the puppet centre... the more interesting the puppets!

string for manipulation

spring or pipe cleaner

Simple moving puppets that walk, fly, or crawl may be made from a variety of cardboard tubes.

toilet-paper roll

old jewellery

felt

cheap, white cotton garden gloves or old, discarded gloves may be decorated with marker pens, paint, or oil pastels to create a glove puppet. Other materials, such as felt, buttons, yarn, fabric scraps, etc., may be glued or sewn to the glove.

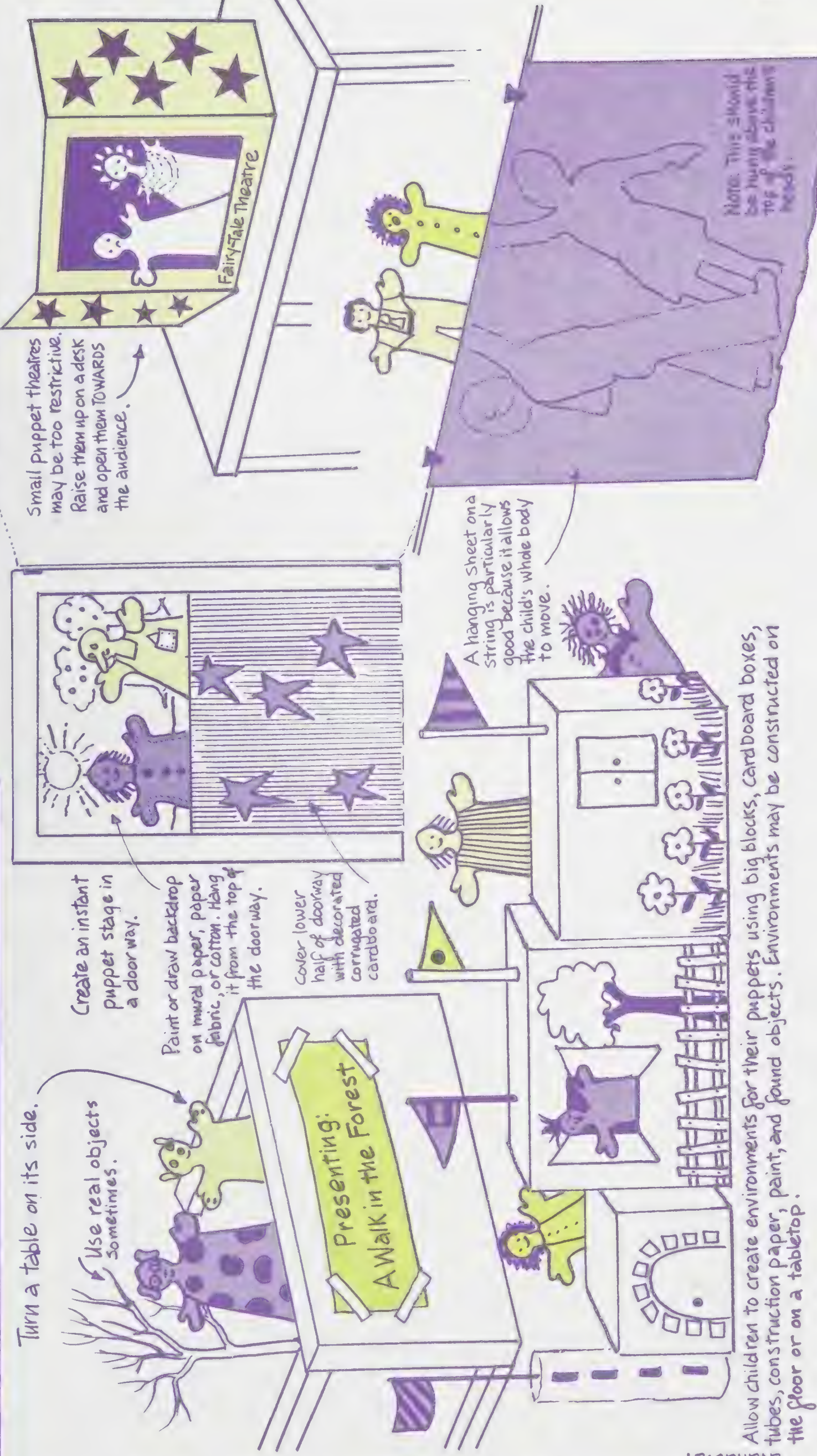
NOTE: White cotton gloves may be dyed (by the teacher) with fabric dye to create a range of coloured backgrounds for glove puppets.

☆ALMOST ANYTHING CAN BECOME ☆A PUPPET STAGE!!! ☆☆☆

PUPPETS CAN BE USED AS A RESPONSE TO STORIES...

to introduce new topics... to welcome a new child to the classroom. More children may become involved if soundmakers, audiotapes, or videos are made available.

A rule of thumb: Children MAY want to perform their plays for other people... If so... then as a courtesy to their audience, the "puppeteers" should rehearse. That is, children should practise the beginning and ending of their little plays.



Turn a table on its side.

Use real objects sometimes.

Create an instant puppet stage in a doorway.

Paint or draw backdrop on mural paper, paper on fabric, or cotton. Hang it from the top of the doorway.

Cover lower half of doorway with decorated corrugated cardboard.

A hanging sheet on a string is particularly good because it allows the child's whole body to move.

Note: This should be hung above the top of the children's heads.

Allow children to create environments for their puppets using big blocks, cardboard boxes, tubes, construction paper, paint, and found objects. Environments may be constructed on the floor or on a tabletop.

One Approach to Using Children's Literature in the Science Program

Stories can be used to create deeper levels of meaning in any content area.

Why: To enhance and bring deeper meaning to a science concept.

When: Before students engage in a science activity. Having them listen to or read a story or poem that is conceptually related to the theme can create an appropriate mind set or degree of readiness.

OR

After students engage in a science activity. Children's literature can also be used to consolidate a concept.

For example:

Before beginning a unit of study on snow and ice ... the children may listen to or read The Very Last First Time, by Jan Andrews. This story is about an Inuit child who walks under the sea ice to collect mussels. Students may respond to this story through dramatization, painting, or writing, or simply by discussing this world of ice.

OR

After completing a study of insects ... the children may listen to or read Rotten Island, by William Steig. This is a story about land, sea, and air creatures who coexist on a rotten, volcanic, thunderous island. The air creatures are fantastic fluorescent insects. Students may respond to this fantasy by creating the sounds and movements of the insects, becoming the insects and dramatizing the problem of the story. Using materials such as mural paper, paper fabric, or light cotton cloth, students could cut out insect shapes, paint (with fluorescent paint), stuff, and then hang them from the ceiling of the classroom. Their creatures would be more detailed if the teacher presented the story AFTER the insect study.



☐ Area where whole class can gather

☐ Area where conferences or discussion can occur

☐ Balance between commercial and natural, raw materials

☐ Signs and labels for different areas

☐ Free-flow traffic patterns

☐ OP

☐ Full-length mirror

☐ Several different types of areas for children's work to be displayed... changed regularly

☐ Child-size furniture

☐ Water activities near the water source

☐ Areas appropriately located in relation to electrical outlets

☐ Areas for quiet or independent work removed from noisy areas

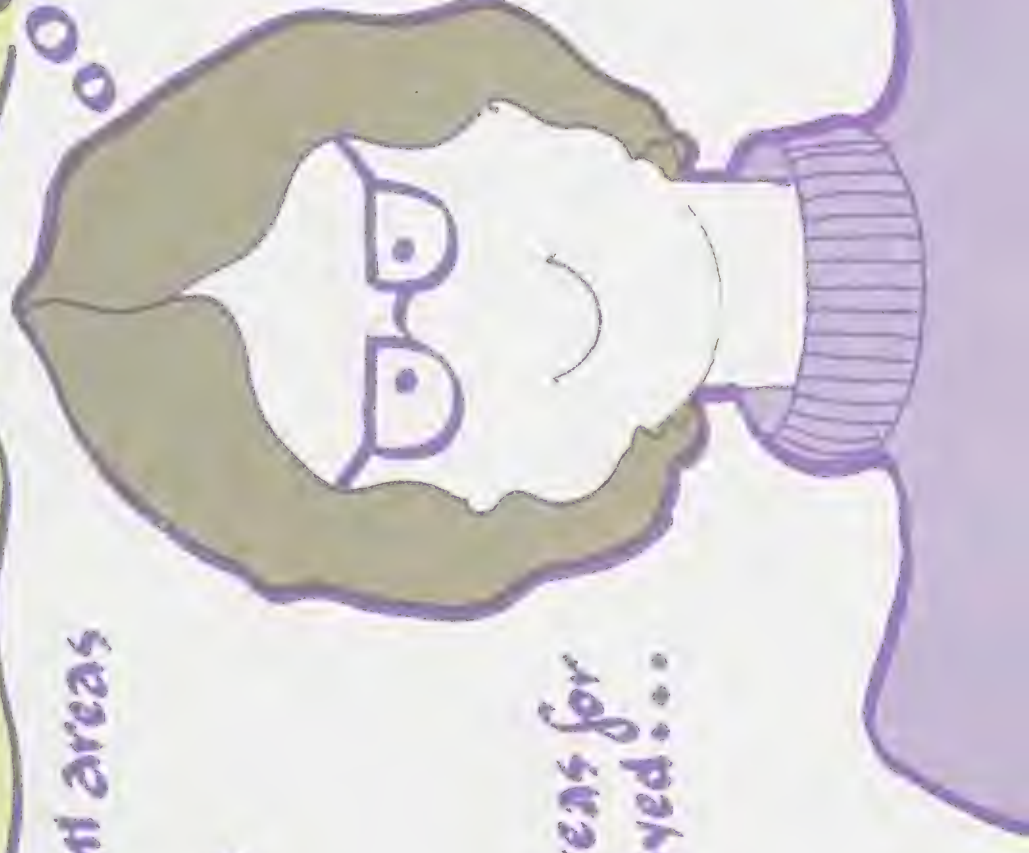
☐ Planning board and/or visible time-table reflecting a balanced curriculum

☐ Variety of raw materials easily accessible to children

☐ Maintenance and clean-up system

Before going any further...
CHECK IT OUT...

A classroom environment checklist







Part Three:

All by Myself



...strategies for meeting the needs of the individual.

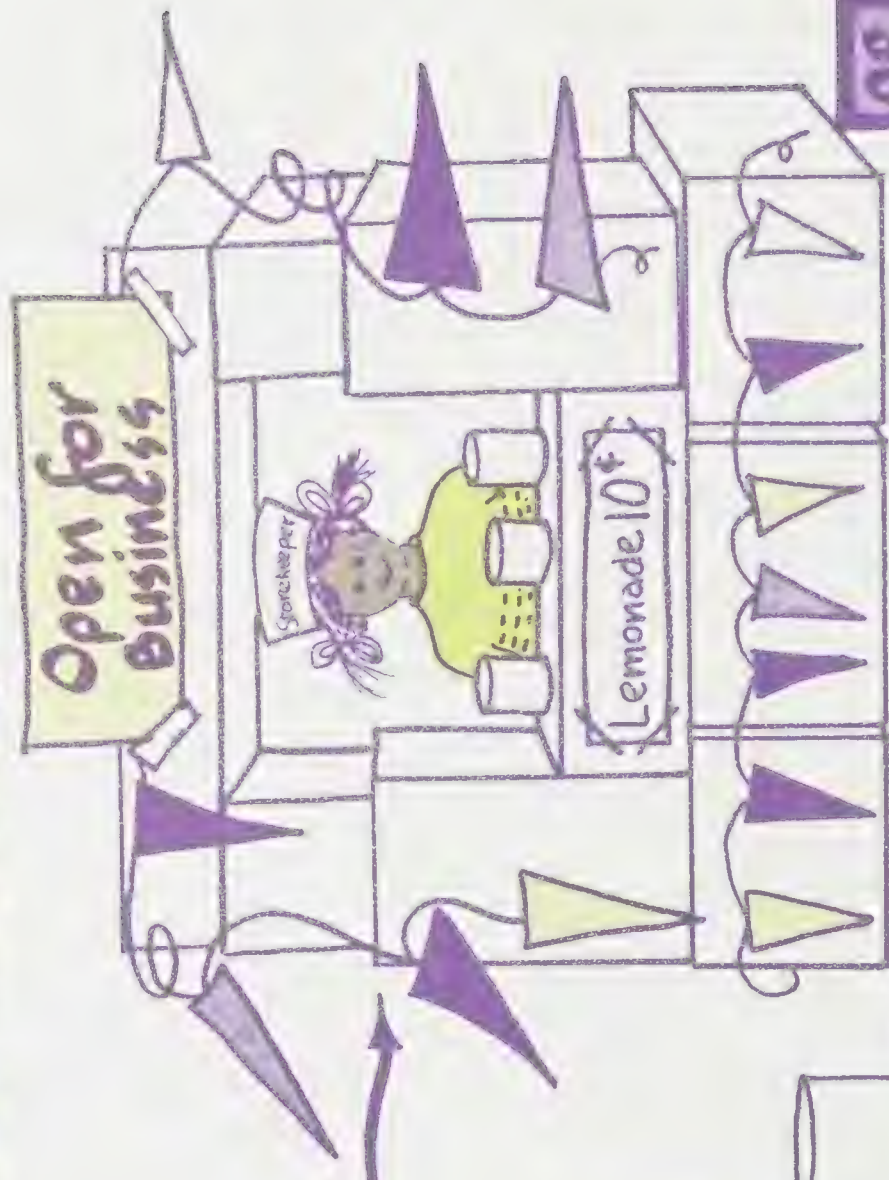


Because PLAY is undeniably the most important WORK of children, this is where the story begins...

Play



Block Centre



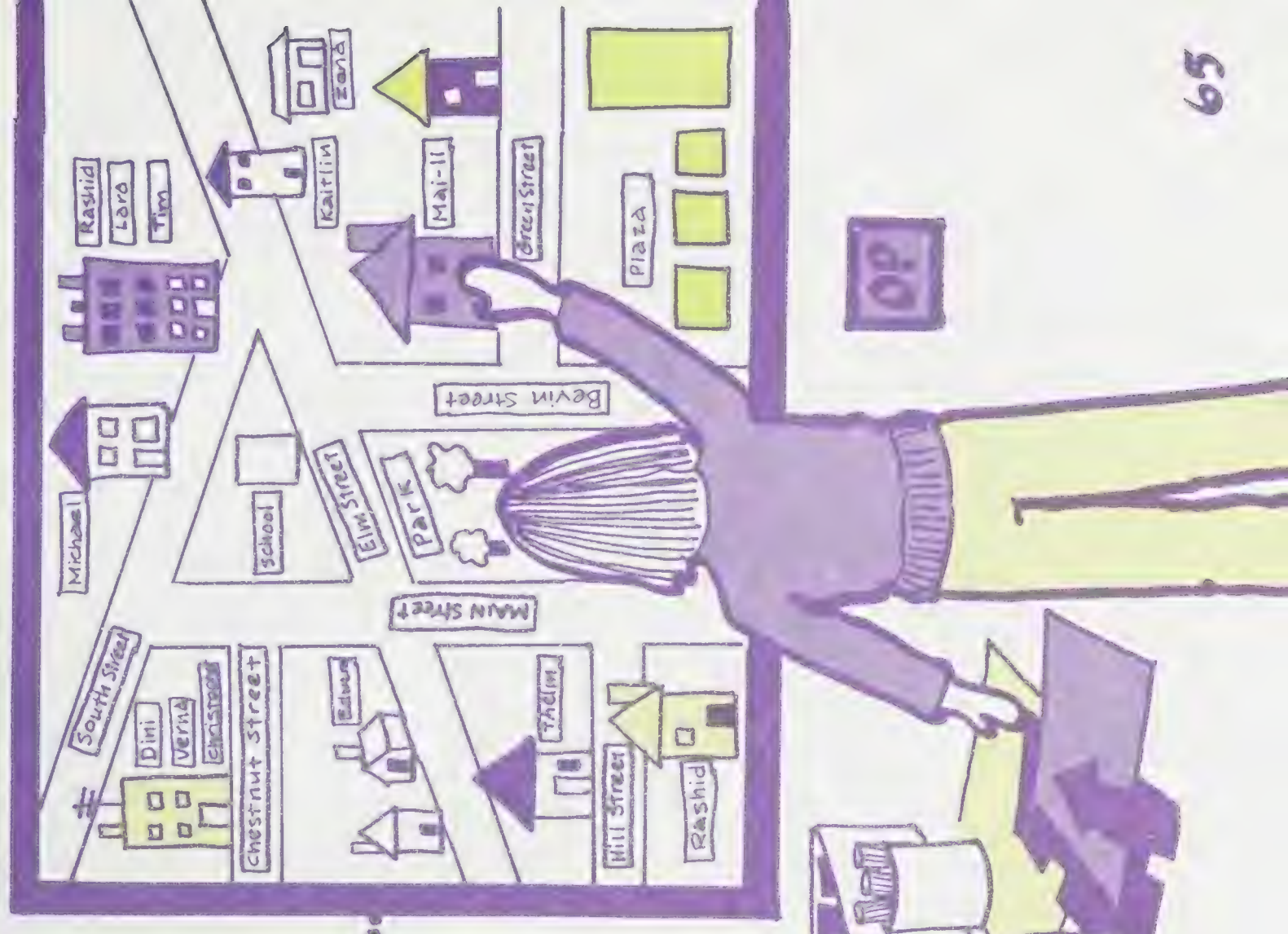
Open for Business



If we design our classroom environments in such a way that young children experience natural connections ... then we are truly integrating.

- Young children's natural creativity is fostered through **PLAY!**
- Problems are solved through **PLAY!**
- Self-expression is stimulated through **PLAY!**
- Originality, independence, spontaneity, and inquiry are developed through **PLAY!**

Social Studies play...



Where do you live in our neighbourhood?

Mathplay...



Languageplay...

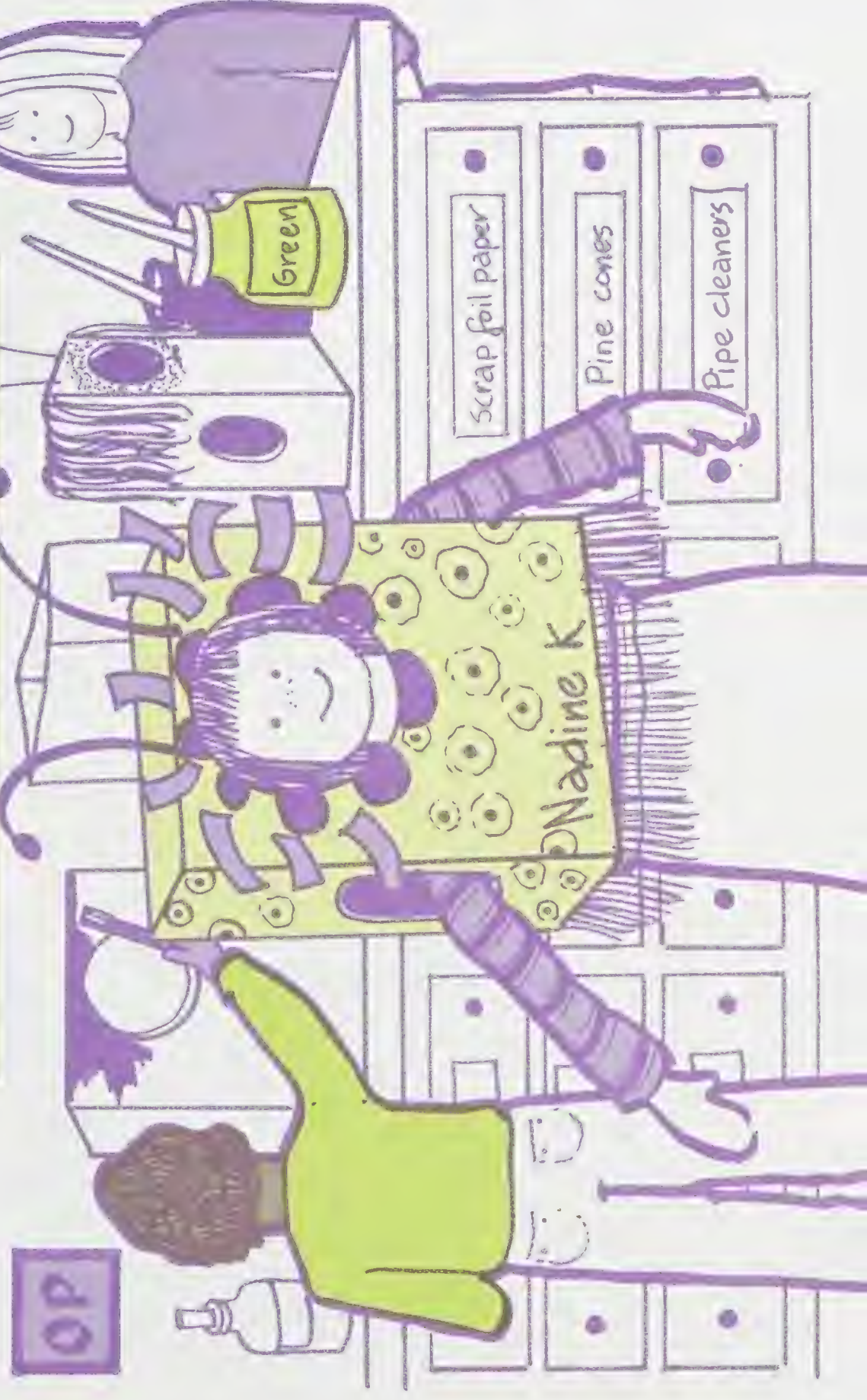


The By-Myself Corner

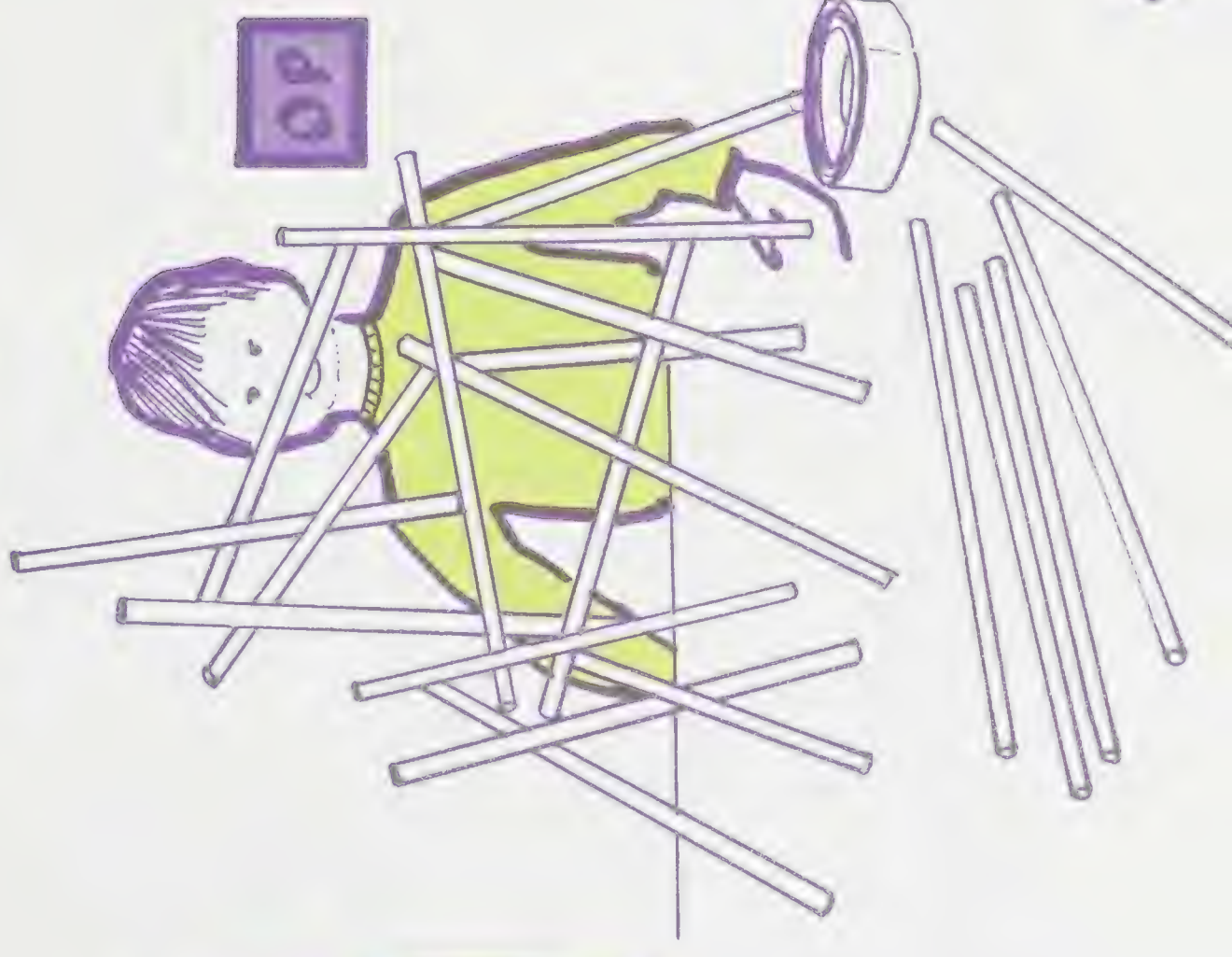
Play is integrated throughout the curriculum!

Artsplay...

Make a "bug" costume from a cardboard box.



Scienceplay...



Please remember...

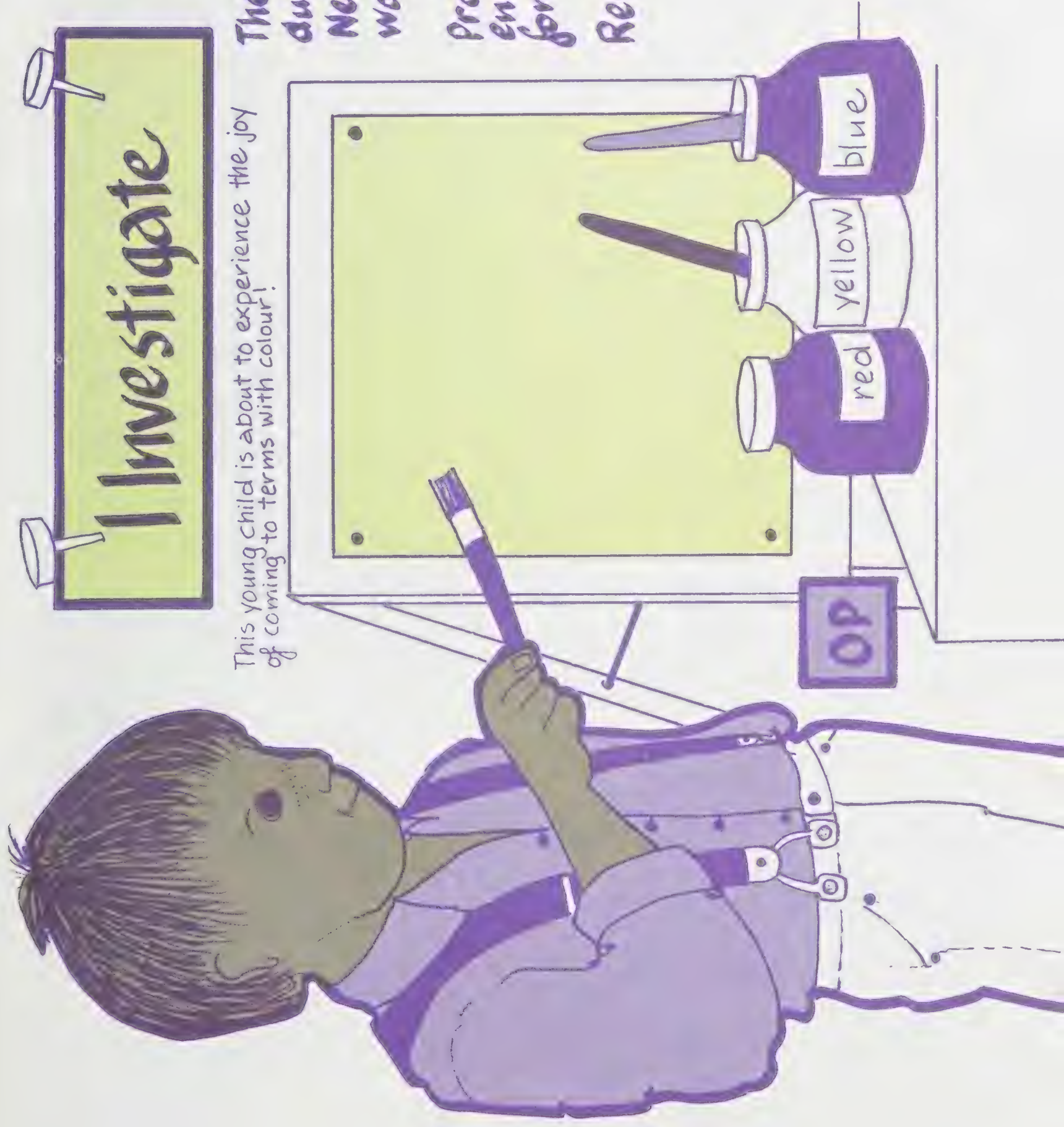
"Through play, children can explore, ask questions, seek solutions, invent, construct, and solve problems... children's early play is unconstrained by reality, evaluation, and judgement."

Science Is Happening Here (p.15)

The following could be an excerpt from a conversation or letter between a teacher and a parent...

- It encourages the positive reinforcement of a child's creative efforts.
- It invites parents to join in their child's learning process.

"... Occasionally, your child may take home a product of his or her creative explorations... or, your child may wish to demonstrate some aspect of a creative activity in which he or she has participated. I would encourage you, as these opportunities present themselves, to talk about what your child is learning - even ask your child to teach you some of the creative skills he or she has learned..."



This young child is about to experience the joy of coming to terms with colour!

Investigate

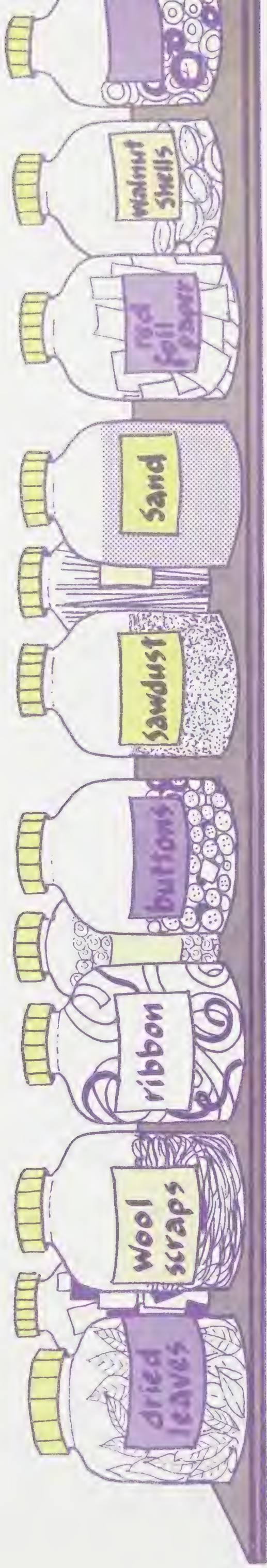
Children are curious.

The sheer pleasure of discovery is unsurpassed during the young child's formative years. New thoughts, new concepts, and new worlds are revealed at a rapid pace.

Providing a rich environment that encourages exploration and concept formation is critical to the inquiry process.

Remember that children must...

- have easy access to materials.
- be encouraged to take risks...to explore.
- trust that they will not be judged while they are on their voyage of discovery.
- have an opportunity to verify their discoveries through talk, writing, and "guided" reflective time.

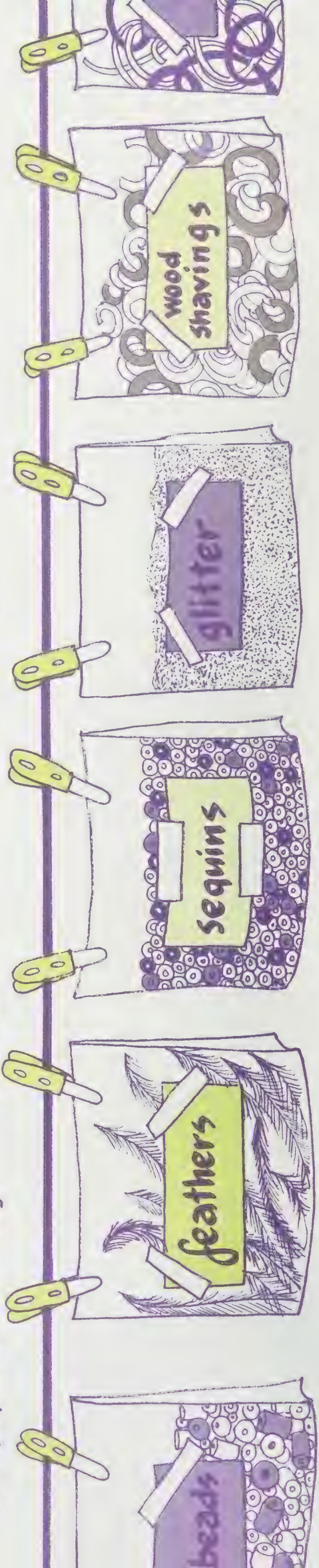


☆ Store large, clear, plastic bottles or jars on a low shelf near or in an activity area.

OP

A child cannot create, formulate concepts, or discover new connections in a vacuum. The child must be able to see such things as the covers of books... the leaves of the plant... the work of other children. Only if materials are clearly visible is the child able to respond to stimuli in his or her own way. How the child chooses materials and what the child chooses are natural observation points.

☆ Display clear plastic bags on a clothes-line.



When a child is in an INVESTIGATIVE mode...

- there is a sense of purpose!
- inquiry becomes a way of learning!
- the child is INVOLVED with establishing a purpose for learning!

This is a simplified CURIOSITY - STIMULATED INQUIRY MODEL used with young children.

1. STIMULATE CURIOSITY!

(a centre? a box? a table? a bulletin board?)



2. EXTEND CURIOSITY!

(investigate and... validate)



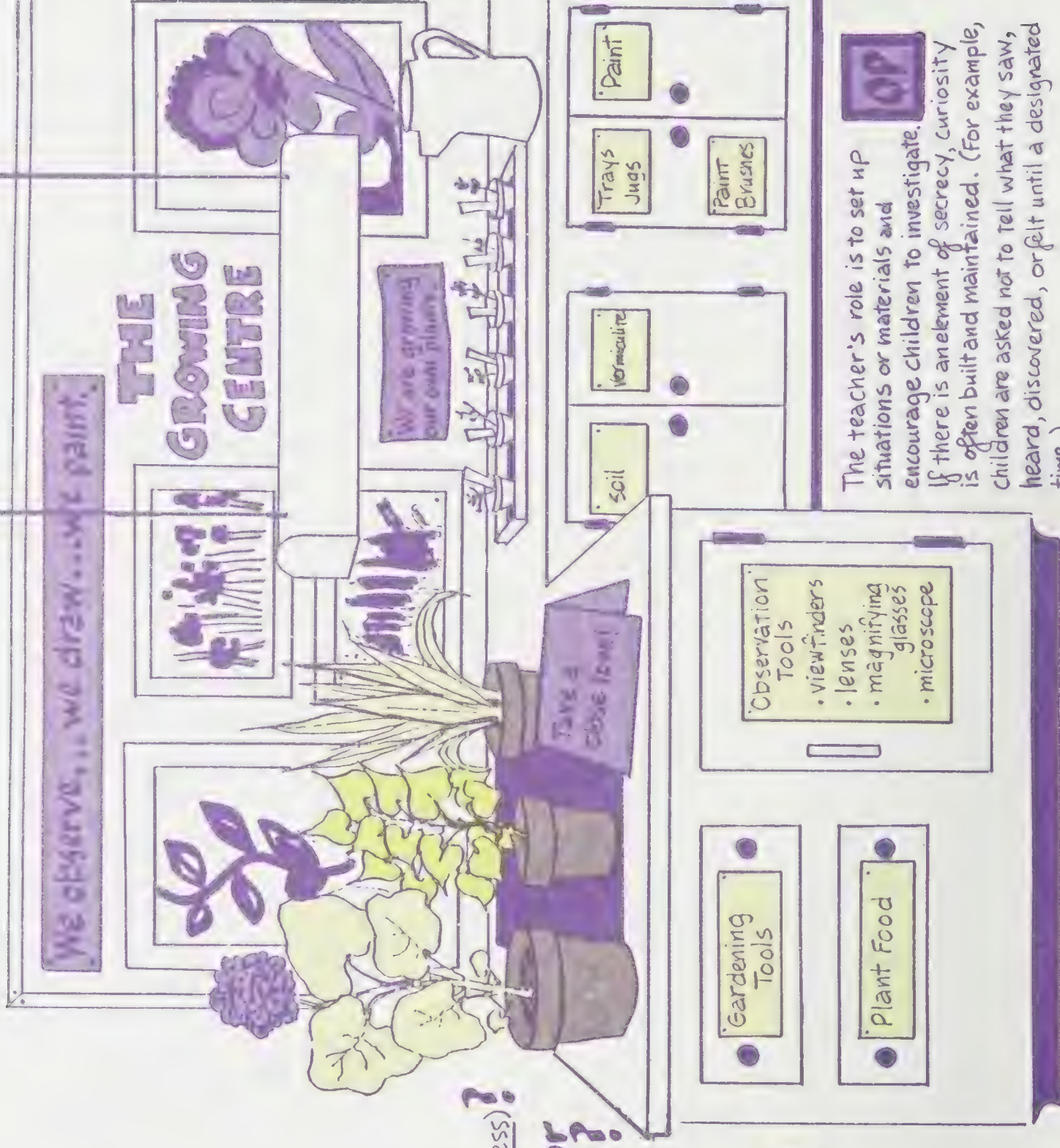
3. ENCOURAGE EXPRESSION!



THINK!!!

What else could stimulate curiosity?

- exposed parts of a large picture?
- guessing games?
- a magnifying glass and a fish skeleton?
- a puppet concealed in a paper bag (to introduce Paper Bag Princess)?
- a message (in words or code or pictures) written on a mirror? (Mirror, mirror, on the wall...)?
- a big footprint in a sand-box (to introduce Jack and the Beanstalk)?
- a book cover pinned on an empty bulletin board?
- a large empty box?
- a rich, in-depth discovery centre?
- ?
- ?



The teacher's role is to set up situations or materials and encourage children to investigate. If there is an element of secrecy, curiosity is often built and maintained. (For example, children are asked not to tell what they saw, heard, discovered, or felt until a designated time.)

Note: Children may create "stimulations" for other children.

How else could curiosity be EXPRESSED?

After (1) having their curiosity stimulated,
(2) trying to satisfy their curiosity through personal investigation, ...
Children must be given choices of expression.

★ Note: These and many other modes of expression may be introduced, over time, to groups or individuals...

• constructing?

• painting?

• dancing?

• creating
their own version?

• telling
someone else?

• sculpting?

• taping (audio
or video)?

• writing?

- journal entry?
- letter?
- poster?
- newspaper article?
- cartoon?

• role playing?

**As students get older... this model becomes more sophisticated.
For example:**

1. Stimulate curiosity
2. state the problem/question
3. select and gather data
4. process data
5. make inferences/draw conclusions
6. express a hypothesis

Please remember ...

"Children arrive in school
with open, inquiring minds.
They are already familiar
with the inquiry process with
through their experiences with

"I need ... to find
out if ..."

play, and their most important need in
the Primary years is to have
opportunities to continue their
natural inclination towards
inquiry learning."

Shared Discovery (p.9)

"Suppose that..."

"What if...?"

"I think...
because..."

"What goes with what?"

... LISTEN TO THE VOICES OF THE
CHILDREN.


I Manipulate

Look around... Create a list of things your children could manipulate in your classroom... Ask them to add to the list.

What could they DO with clay...?

- roll it
- coil it
- smooth it
- create forms with it
- cut it
- press objects into it
- build with it
- create words with it

What could they DO with a felt board...?



- sort
- classify
- add and subtract
- tell stories
- create stories
- create problems

Note: Small felt boards for individual use can be made by children.



- clay
- felt board
- sawdust
- sound makers
- pebbles
- baker's dough
- empty film canisters
- plasticine
- sand
- finger paint
- salt crystals
- pattern blocks
- seed pods
- geobeads
- burlap wrap
- big blocks
- egg cartons
- floor tiles
- buttons
- wood scraps
- pine cones
- wood shavings

Note: It is through manipulation of several different types of stimuli that the child develops the skill of long-term concept formation.

Please remember...

"Manipulation of materials and children's direct observations provide opportunities for discussing, classifying,

ordering, Discussion and classification, in turn, lead to naming, describing, sequencing, charting, and using words and images.

Science Is Happening Here (p.14)

Recipe for a good manipulative Unbaked Play Clay

- 1st**
- 3 parts flour
 - 1 part salt
 - 1 part water (food colouring may be added to water)
 - 40 mL (3 tbsp.) salad oil

* Note: Do not attempt to double this recipe.

If too runny, put flour in shaker...let child sprinkle until it "feels right" (not too much or it will crack).

For small objects, use more salt and less water.

- 2nd**
- place dry ingredients in a mixing bowl
 - add water slowly...mix well
 - add salad oil
 - transfer mixture to a plastic bag and knead and knead and knead



drying area

Plastic drop sheets are good for easy clean-up!

Painting is communicating...

- ideas
- feelings
- observations

sea green...mauve...
secondary colours, but with a bit of
suggest an image. Encourage

.. turquoise...
wrong with the primary/
trigger an idea or

.. turquoise...
wrong with the primary/
trigger an idea or

magenta.
There is nothing
colour itself will

secondary colours, but with a bit of suggest an image. Encourage

circus colours

try: mixing a batch of related colours: yellows, oranges, reds, pinks, purples, blues, greens, browns, greys, blacks, whites

water

Place the jars of related colours or associate

lime green

Try: adding a mild, liquid dish-washing detergent to keep paint fresh.

Try: adding a variety of substances to tempera paint to change the consistency.

- wall paper paste
- liquid starch
- sand
- salt, sugar (the paint "glitters"!)
- vermiculite
- liquid soap (for easy clean-up!)

Try: brightening tempera paint by adding large amounts of white to all colours. These pastels show up best on dark backgrounds. Use black, blue, brown, and purple construction paper to paint on. (You can also add small amounts of black to dull the colour.)

lime green

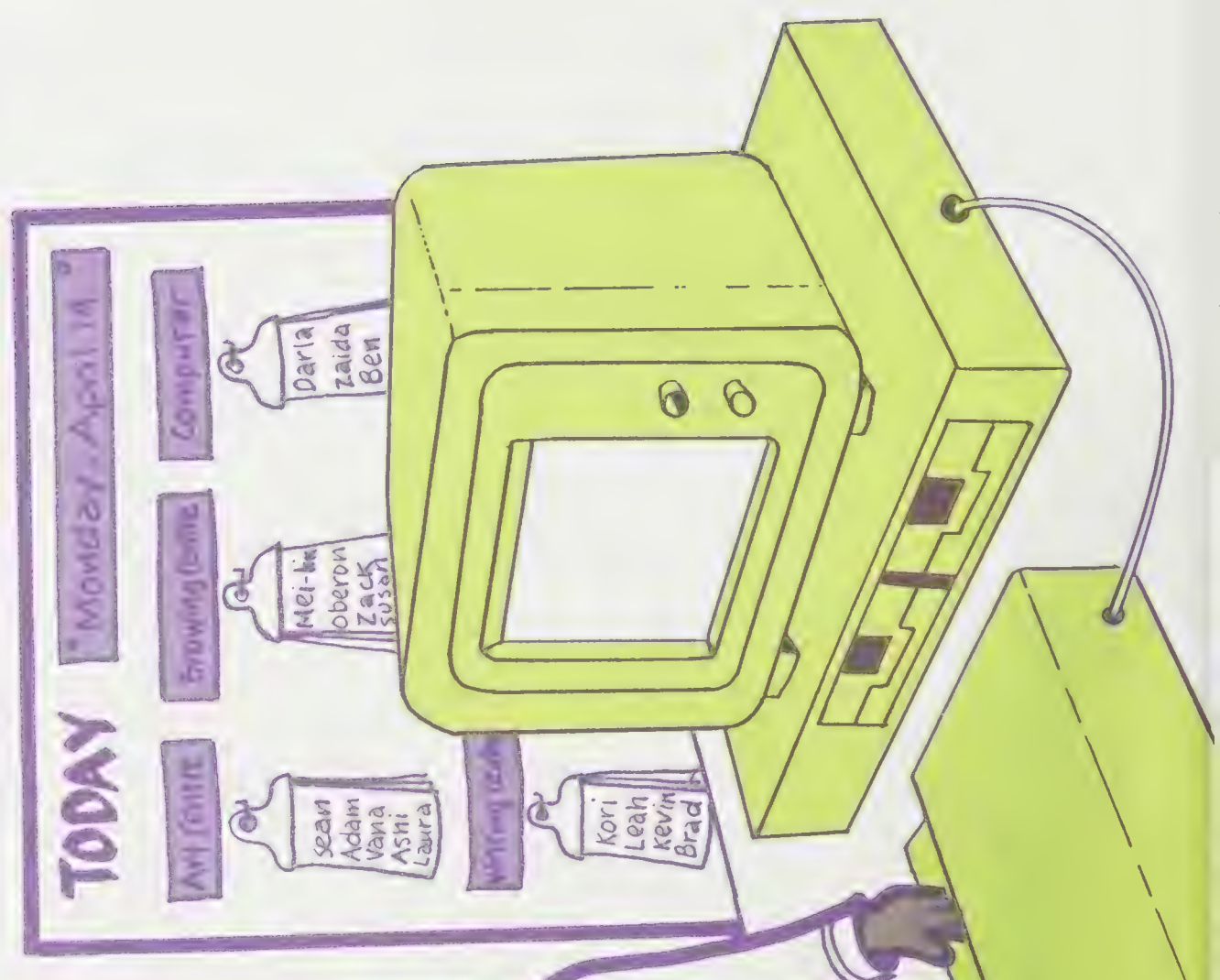


To develop communication skills, a child must have a "sense of audience" - a sense that "Someone will see me or hear me, or laugh with me or respond to me or question me!"



How many other modes of communication can you foster/stimulate?

- I dance to the music my friend played for me.
- I tell the principal the story that my grandpa told me!
- I read a story to my friend!
- I audiotape my instructions for following the treasure map!
- I whisper to my teacher about my new puppy!
- I sing a song to someone special!
- I paint my twigs before placing them on our group's village!
- I talk to a new friend at another school through the computer!
- I hear a joke from my aunt on the telephone!
- I send a postcard to my favourite author!
- I videotape my new baby sister to show the class!
- I write a poem about the storm outside... and I put it on a bulletin board.



Yes! Call it...
My Storybook, or Collection Book. Why? Because these children see their older brothers and sisters with a writing folder, and now they feel special too!

In order to communicate,
 budding young authors have to see themselves as writers!
 There are many ways of collecting children's stories, pictures, or objects. One way is a folder.

Comments written by the teacher when talking to the child about writing... These are very helpful during parent interviews and while writing report cards.

Conferences Sept. 10 Sept. 14 Sept. 20 Sept. 28	My Storybook Author: Illustrator: ... designed by the child
--	---

Paintings or drawings done by the child

Pictures from magazines

Clear plastic bag for collecting realia...

	My ideas 	My stories
--	---------------------	-----------------------

ticket stubs that show where he/she has been...

photographs

The child's stories are collected here as they are written by the child or dictated to the teacher.

This is a writing folder for the very young child...

Back and front covers ... and ... inside the folder

Please remember...

Scientific activities encourage the use of language. "During such activities, children listen, talk, read,

write, view, and present as they refine, clarify, consolidate, and share their learning."

Science Is Happening Here (p. 14)

For example,

- | | | |
|---------------|-------------------|---------------|
| · records | · picture books | · letterheads |
| · audiotapes | · scripts | · envelopes |
| · videotapes | · novels | · magazines |
| · computers | · anthologies | · comics |
| · artwork | · posters | · cartoons |
| · letters | · memos | · lists |
| · poems | · stories | · labels |
| · pamphlets | · bumper stickers | · banners |
| · telephones | · notes | · lyrics |
| · storyboards | · postcards | · fliers |
| · brochures | · T-shirts | · licences |

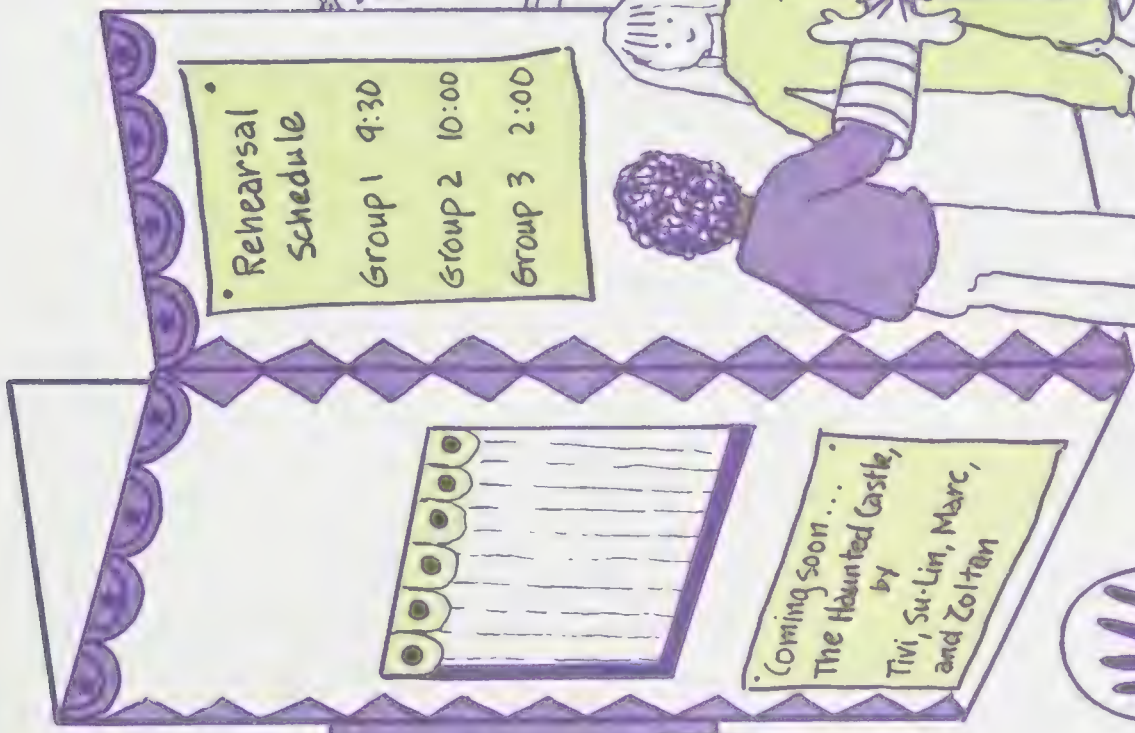
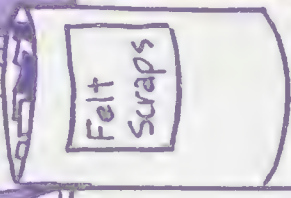
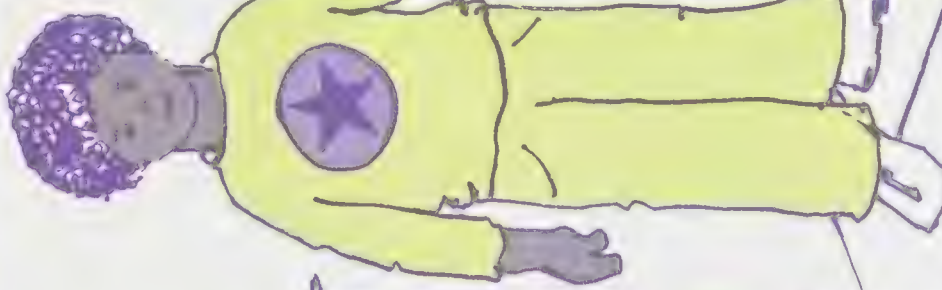
Communication skills are developed in a classroom environment that is rich in models that show the REAL thing!





Part Four: Beyond Parallel Play

This section develops several ideas for meeting the young child's growing need to communicate with others and provides observation techniques for assessing the individual child within the context of a group.

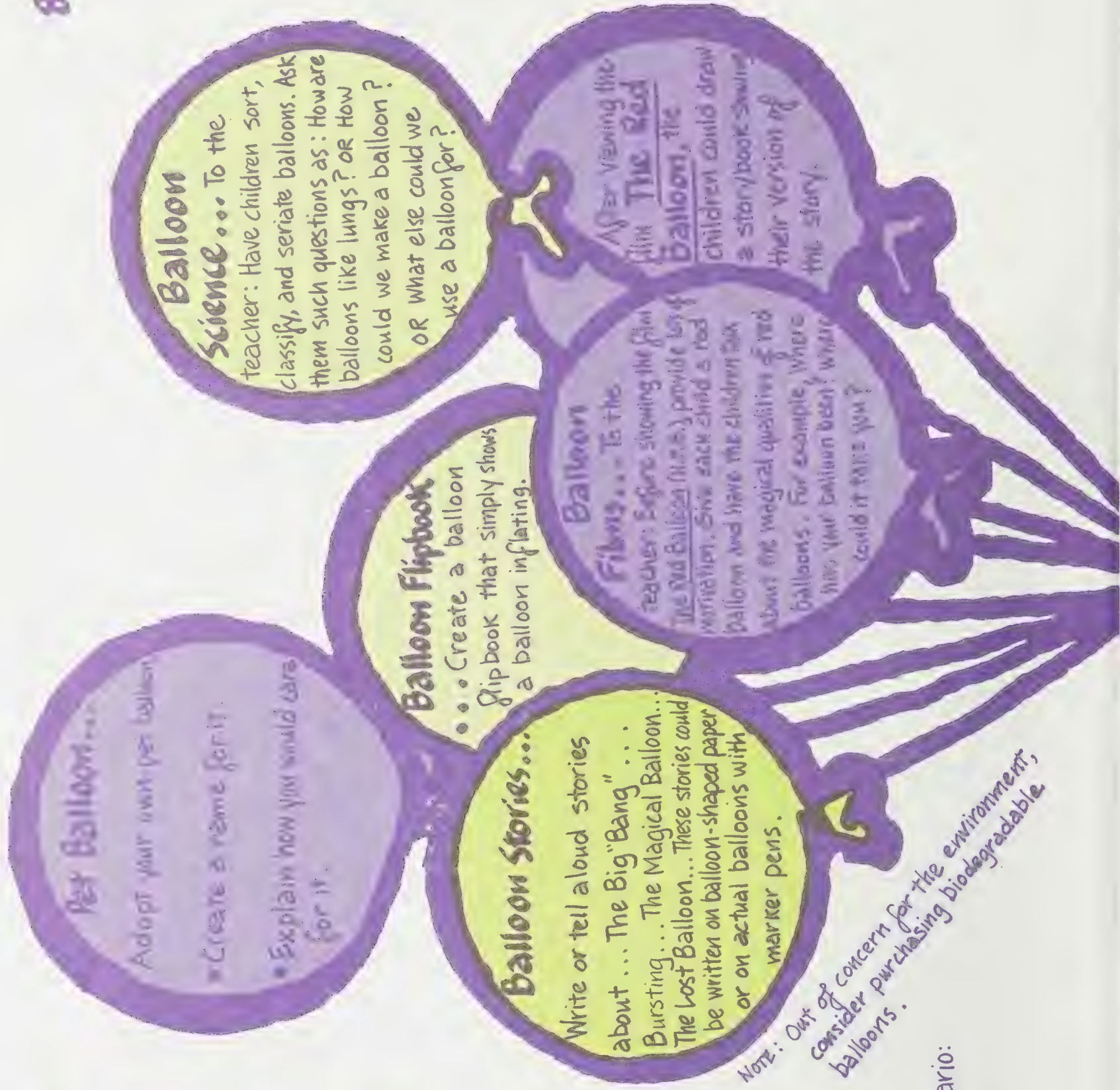


We Celebrate

A spectacular way to involve children in a joyous celebration is through participation in a . . .

Balloon Festival!

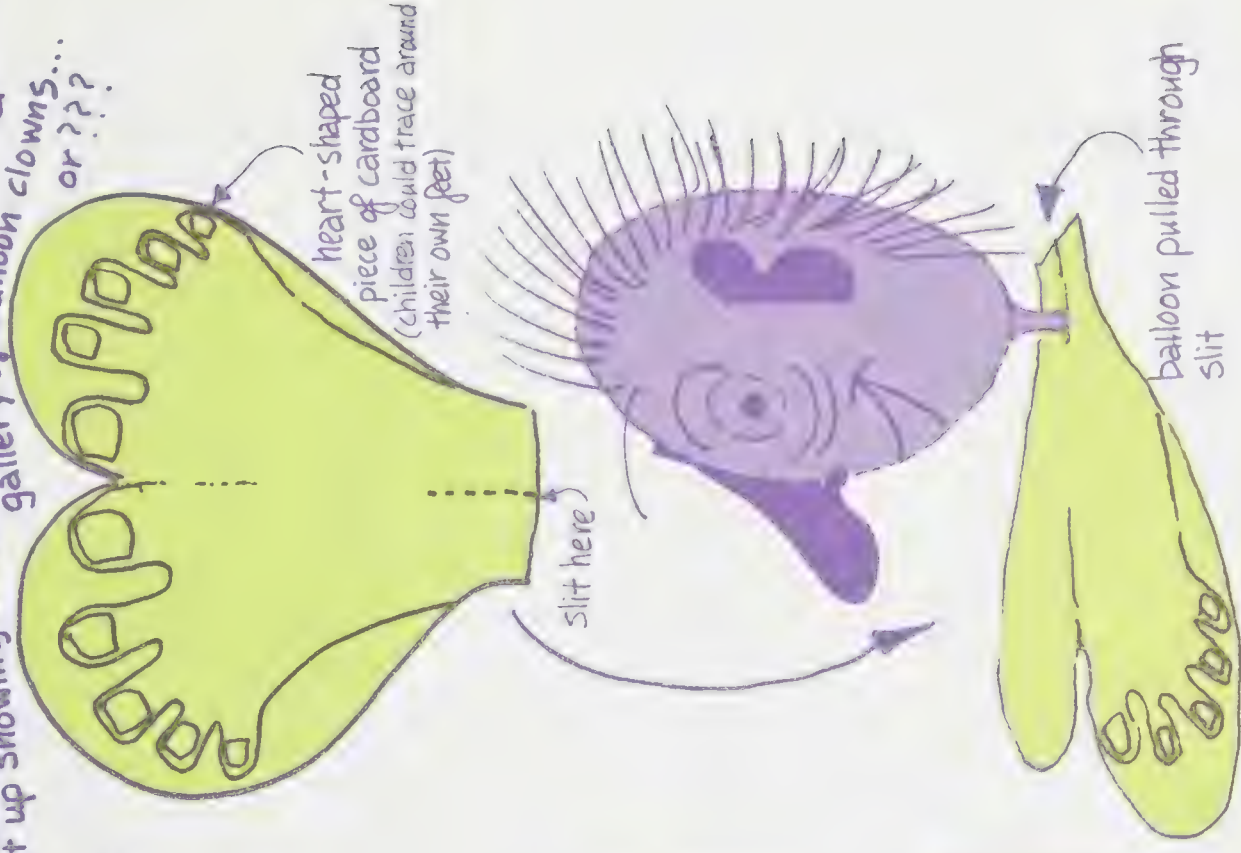
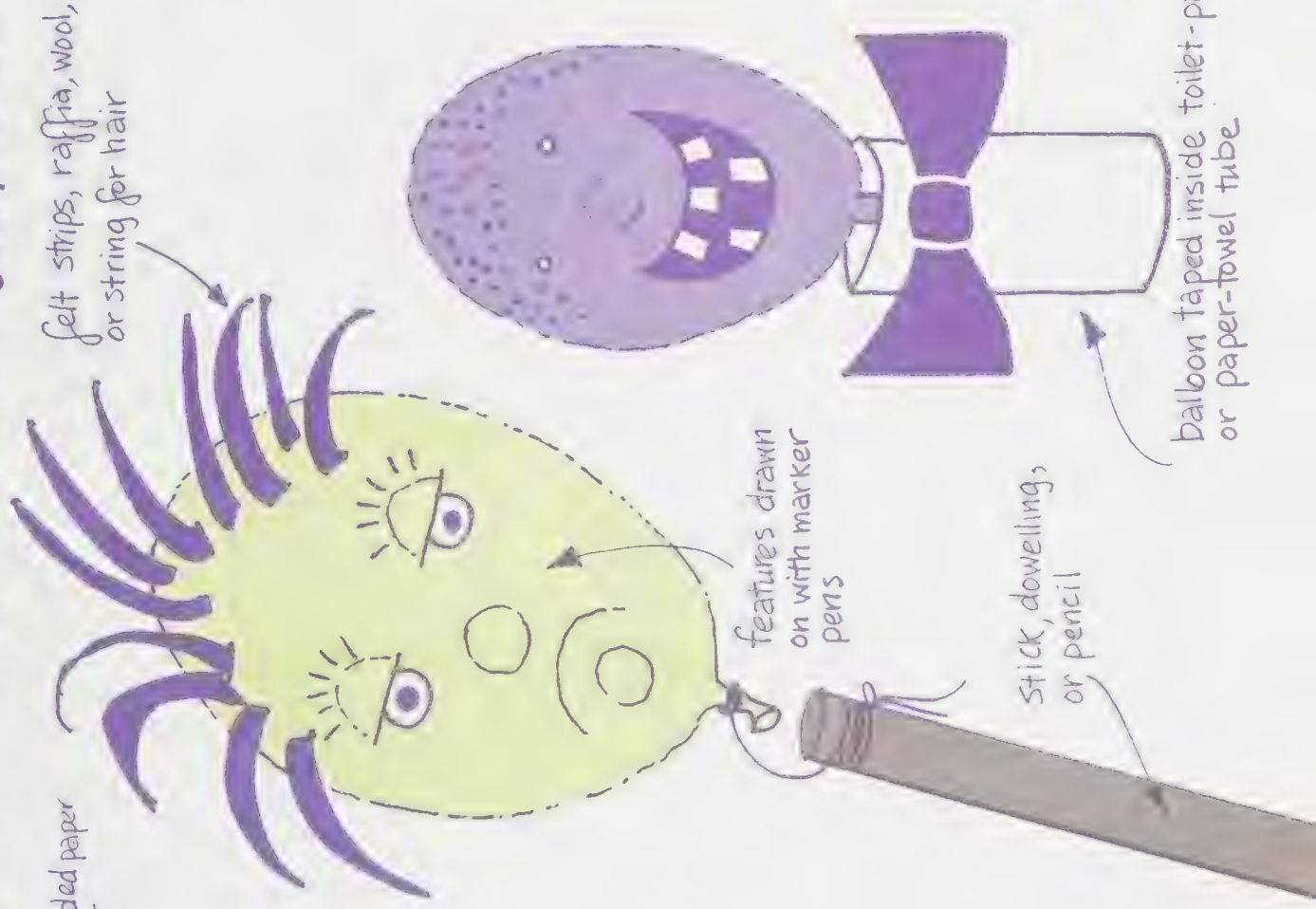
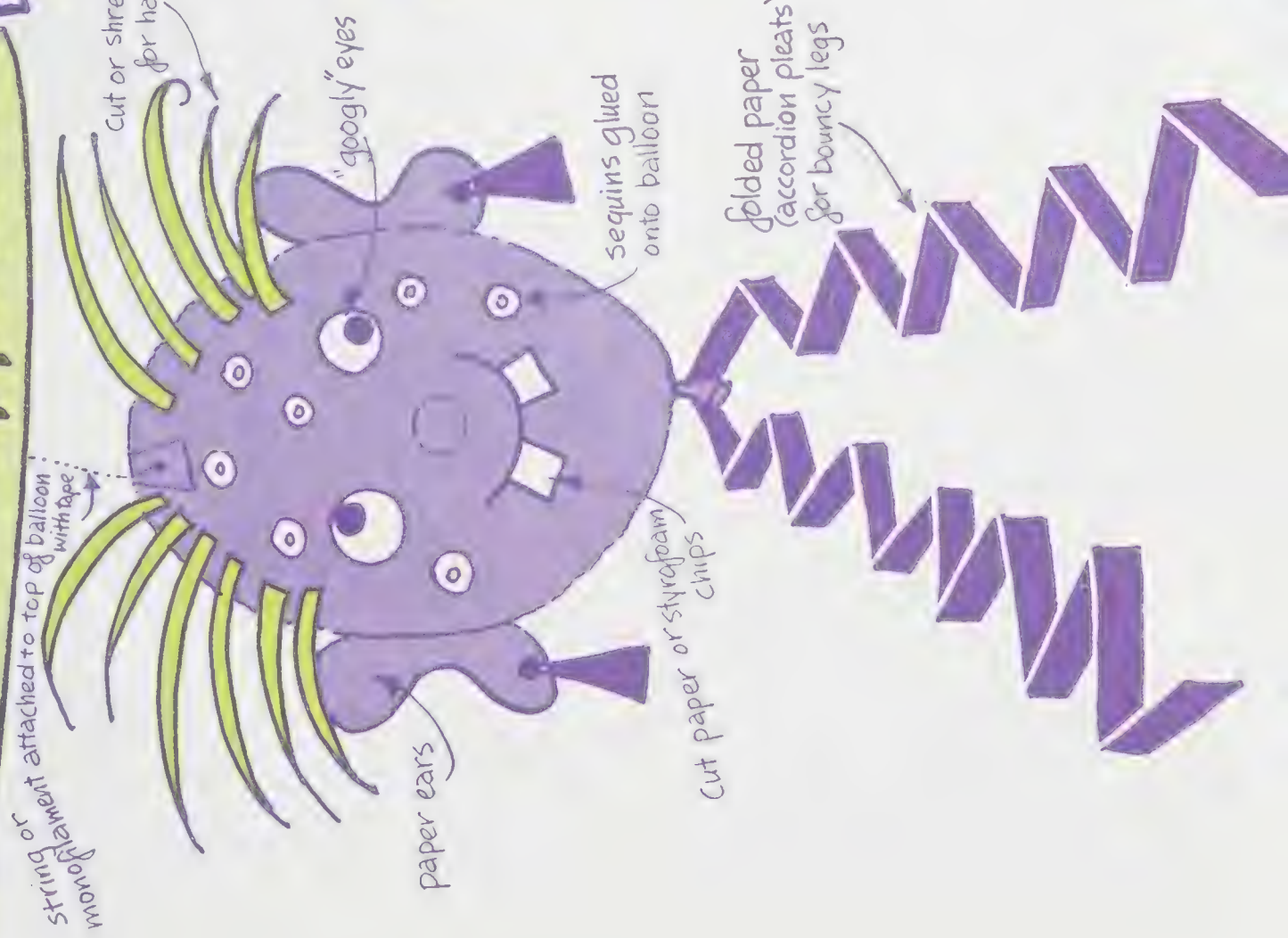
Note: The Balloon Tree by Phoebe Gilman (Richmond Hill, Ontario: North Winds Press, 1984) is an excellent book for drama and storytelling.



for the Balloon Festival!

Balloon Puppets...

Balloon Gallery... a balloon gallery can be set up showing either different moods, or... a gallery of balloon clowns... or ???



Balloon materials for a class, division, school balloon spectacle: 86

Create a class sculpture by putting a small strip of double-sided clear tape or masking tape on each child's balloon. One at a time, the balloons are attached to one another. As the balloon sculpture grows in width and height, children can create and chant a balloon poem.



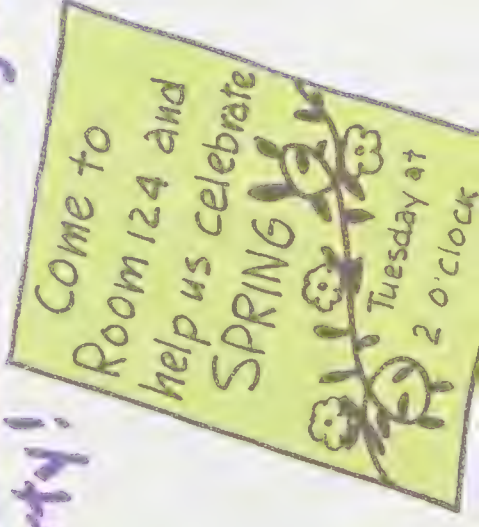
Balloon sculptures may be created in the classroom, or in the schoolyard.

- The Red Balloon, a National Film Board film
- one red balloon for each child who will be viewing the film
- at least 5 biodegradable balloons (in different colours and shapes) per student
- two-sided tape (clear or masking)
- rubber cement
- permanent markers for drawing on balloons
- manila tag or Bristol board for feet
- a copy of the story The Balloon Tree for each class
- at least one giant balloon
- a vacuum cleaner to inflate the giant balloon (Use the balloon as a screen for slides, filmstrips, overheads, or films.)
- feathers, sequins, sparkles, yarn, paper, "googly" eyes, etc., for decorating balloons
- thin plastic drop sheets taped together to create a balloon environment (Inflate with an electric fan.)

What could you celebrate?

- egg hatching! ■ fairy tales! ■ trustees!
- birthdays! ■ friendship! ■ parents!
- balloons! ■ boots! ■ sports!
- winter! ■ bus drivers! ■ flowers!
- summer! ■ principals! ■ apples!
- baby brothers ■ getting a new ■ the colour green!
- and sisters! tooth! ■ _____?

ANYTHING that stimulates you and your students to experience something all together... to have a party!



When WE CELEBRATE, we could...

- design, make, and send out or deliver INVITATIONS.
- advertise on POSTERS around the school.
- make an ANNOUNCEMENT on the P.A. system.
- send SECRET MESSAGES to other classes.
- make COMMERCIALS on videotape.
- sing a JINGLE on audiotape.
- wear T-SHIRTS or hats.
- wear a SANDWICH BOARD when walking outside or down the halls inviting EVERYONE TO CELEBRATE WITH US!!



We Create

Set out materials in a box,
on a table, under a table, on a
bulletin board, hanging from a
clothes-line...
AND OBSERVE such things as inquiry,
problem solving, creative use of
materials, decision making...

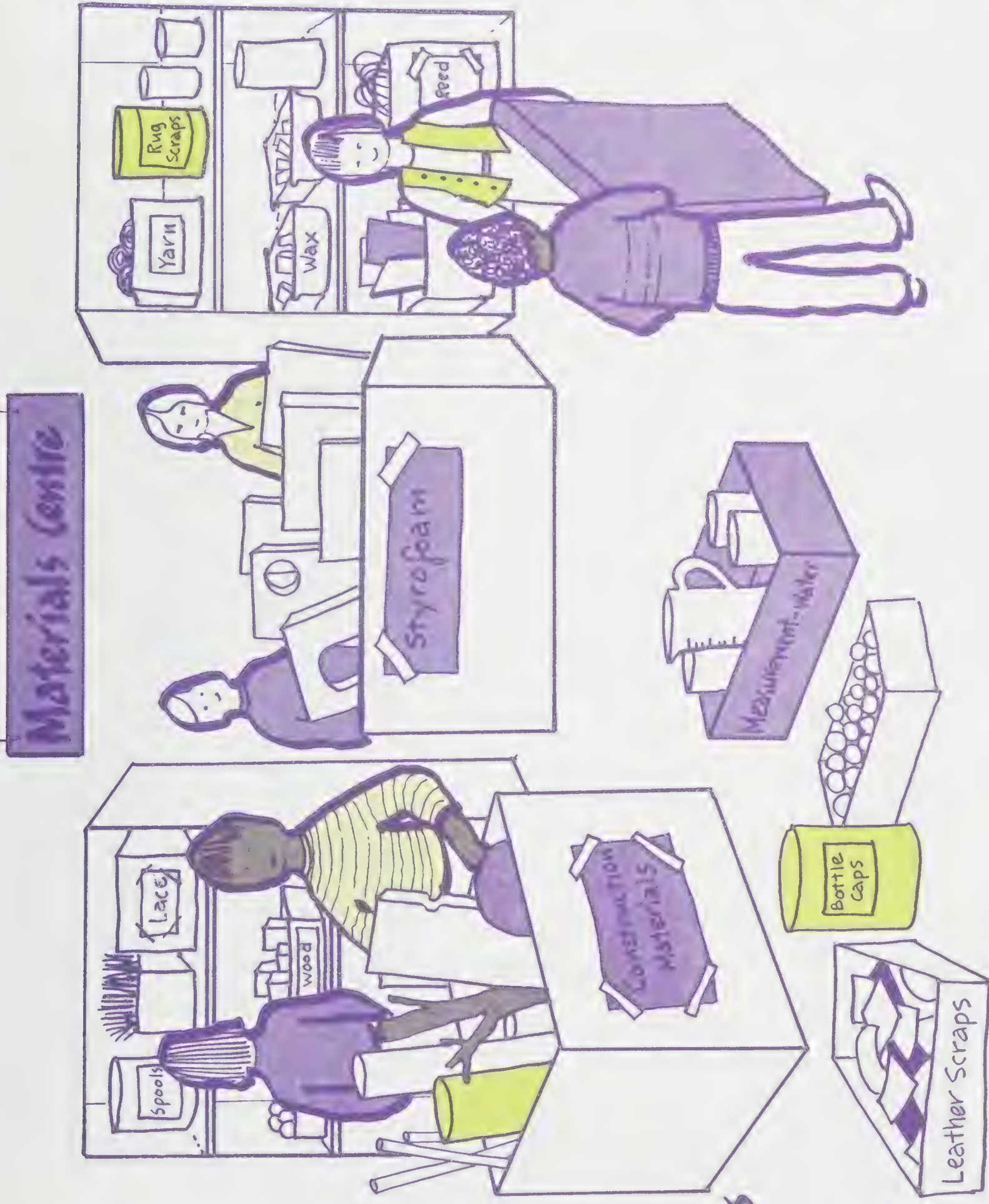


During these "Years of Enchantment", young
children create, investigate, and construct
marvellous new worlds when given material
for free exploration.

- sand
- blocks
- water
- ribbons
- dolls
- assorted books
- cubes
- overhead projector
- maps/charts
- measuring devices
- felt



- play money
- string
- assorted paper
- sparkles
- broken jewellery
- faceless puppets
- wood
- utensils
- foam rubber
- feathers
- acetate
- plastic drop sheets
- dress-up clothes



- buttons
- cheesecloth
- wax
- chalk
- leaves
- springs
- dried beans
- rice
- silk flowers
- pattern blocks
- puzzles
- empty boxes

Through FAIRY TALES children can explore concepts, develop skills, and form attitudes. Fairy tales can nurture the seeds of imagination!

★ **telling** a tale. (Bring in a storyteller? ... tape the story so you are free to show pictures? ... use a puppet?)

★ **showing** a film, filmstrip, or video. (It could be related to the story... or it could provide an introduction to, for example, the characters, time, or place of the story.)

★ **displaying** materials that will give children clues about a specific fairy tale. (Use a large footprint in the sand-box to introduce giant-related stories.)

★ having children **chant** some of the words or ideas from the tale. (In the tower up so high, Poor Rapunzel's gonna cry.

Then she hears
Those words so fair,
"Rapunzel! Rapunzel!
Let down your hair!")

★ having children **move** to "fairy tale" music. (Use Handel for Cinderella's Ball? ... or music that has a story attached to it... for example, Peter and the Wolf, The Magic Flute, The Nutcracker.)

★ **asking** children to solve a problem that is central to the fairy tale. ("We have no straw, no sticks, and no bricks. Tell me, pig family, with what can we build our home?")

★ **becoming** a character in the tale and having children respond in role. (Talking slyly, say, "Boys and girls, I have a magic apple in my hand. Take one bite and something wonderful will happen to you. Will you take a bite?")

* **Reminder:** The following prototype activities could be done with almost any content vehicle... with students ... or by the teacher...

★ ★ ★ ★ ★
★ You may
want to
begin by... ★ ★ ★ ★ ★

You may wish to develop

a Fairy-Tale Centre

With students.

TODAY!
 "The Magic Princess"
 A puppet play by:
 Su-ling
 AYA
 Peter K.
 TIAN

Meet the cast!

Costumes from
 old clothes, long
 strips of silk,
 materials... etc.
 with large beads
 and sequins
 ... etc.

Costumes

Create a collection
 of fairy-tale items
 and accessories
 made from paper,
 cardboard, foil and glitter.

Fairy Tale
 Hat

Corrugated
 cardboard
 rolled to create
 towers

Gluing, painting & using
 (e.g. of paper, foil, etc.)
 (e.g. of paper, foil, etc.)
 to create a scene

Walls of centre made from
 heavy cardboard, painted to
 resemble stone



Activities
 1

Activities
 2

Our Favourite
 Books

Cinderella
 Hansel and Gretel
 Rapunzel
 Sleeping Beauty

Paint for
 multi-coloured
 patterns

Audio-visual materials: filmstrips,
 tape recorder, filmstrip projector,
 etc.

lots of storybooks and
 picture books for
 reading, or reference,
 for enjoying

A treasure
 chest, made
 of wood, or
 cardboard, or
 paper, or
 anything you
 like

Treasure
 Chest

The
 Enchanted
 Forest

Gardens House

Sleeping Beauty

Gingerbread House

* Cut tree shapes from large sheets of mural
 paper. Paint with brushes and sponges. Make
 leaves from coloured foil paper for a shimmering
 effect.

OP

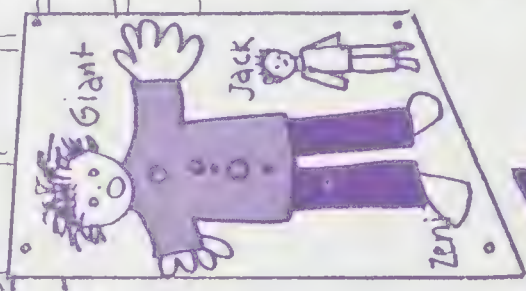
Introduce all the component parts first (for example, "This is the
 treasure chest. These are costumes. This is how you use a tape recorder").
 Then stand back and observe what they design and create.

OR...

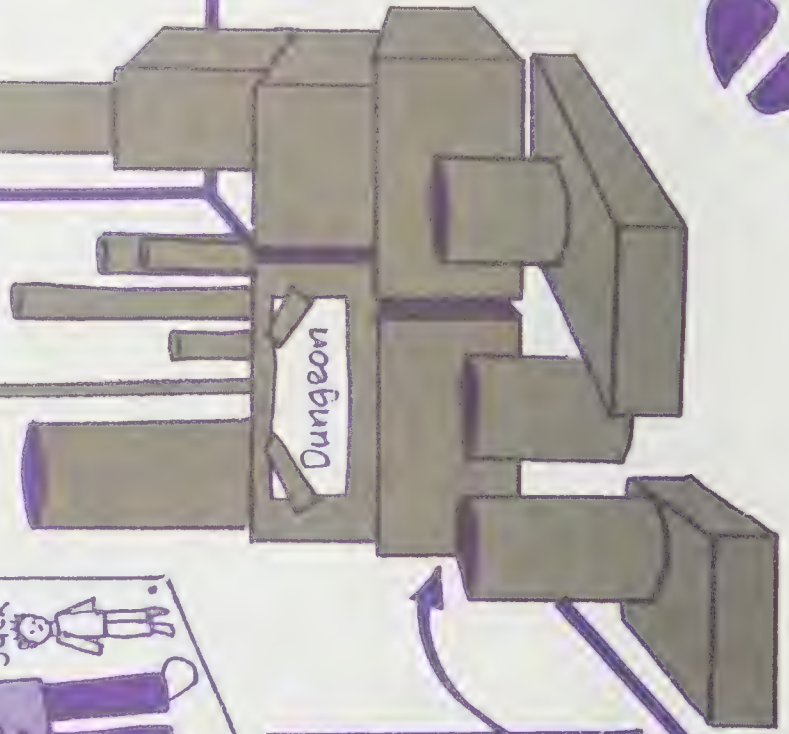
Welcome to the Magical Kingdom!

You may wish to convert some or all of your classroom environment to capture the wonder of fairy tales...

How tall is the giant?



Help build the Giant's castle



big blocks, are assembled in a way that are

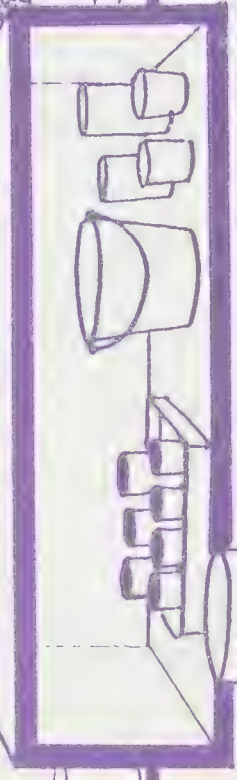
Twisted and papered them for the boys for



...or brown paper and green crepe

★ Magicians!
Only... please!
Follow the instructions to learn a magic trick. Can you make up your own?

Activity Cards
spoons



MAGIC BEANS
SUPER MAGIC BEANS

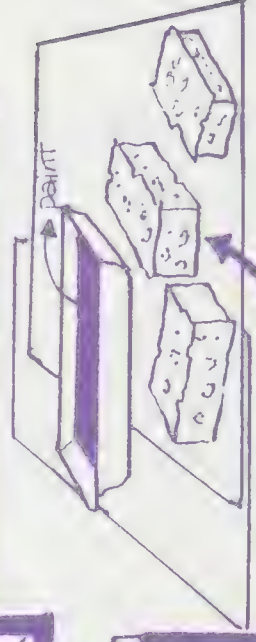
Magic Beans!
What could they become?

giant footprints cut out of cardboard and laminated... leading to a beanstalk!

Tape to floor...

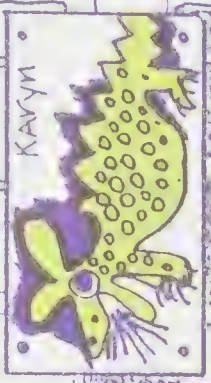


Use large sponges to print castle wall rocks.



Draw activities with paint on table covered with green plastic. Give away bags... bean games! Bean marks!

Wall could be extended into the classroom to encourage hallway reading or quiet time.



Mount paper cut to resemble a fairy tale scene. For instance, a scene to be read.

Three-dimensional beanstalk from floor to ceiling (use a and)

• What do dragons eat?

1. grass
2. apple tarts
3. big toads
4. popcorn
- 5.
- 6.
- 7.

- What do dragons eat?
1. grass
 2. apple tarts
 3. big toads
 4. popcorn
 - 5.
 - 6.
 - 7.

This big dragon
was made by:

Lena	Su-li
Sara	Amber
Pierre	Craig
Justin	Quinta
Kiri	Tana

This big dragon
was made by:

Lena	Su-li
Sara	Amber
Pierre	Craig
Justin	Quinta
Kiri	Tana

Dragon Tails printed on shaped paper as called papers in the children's art book to the wall.

Look in the mirror and paint a Magic Person!

Place a mirror and
scissors in the dress-up
area. Provide paper
crowns and hair ties
for self portraits.

Explore the covers of the
Pamphlet. Talk about rainbows.
Look at pictures. Hang a picture
near a sunny window and watch
the rainbow. Pray around the rainbow.

Create a royal gallery.
Be sure to have lots of glittery, magic materials on hand - sequins, sparkle dust, fake gems, foil papers in a variety of colours etc.

Whorelive, other than a bewitching, might grow from a Magic Bean? One Magic Beans (painted gold or silver?) to background paper and as the children's imaginations take over!

large dragon drawn on mural paper, cut out, and decorated with paint and collage materials (This dragon lives around the classroom!)

provide bright spots and diversity add to the stimulate ideas.



Magic Beans

bright pink



magenta

A small, clear plastic bottle with a white cap, labeled 'glitter' in a simple, handwritten font. The bottle is tilted slightly to the right.

Our Royal Gallery



Daily Schedule

[illegible]

Please note:

Don't let the lack of space or materials hold you back if you want to try any of these activities. Improvise!! Scrounge materials!! Ask for help!! But let the ideas from you and your students become a part of the learning environment.



Welcome to the Enchanted Forest

What: A place where children go to role play, dance, tell stories, read, or just think!

How: Giant, gnarled trees painted on strips of plastic drop sheets (use acrylic paint) hang from the ceiling. Leaves may be painted or cut from coloured construction paper and fastened to the plastic strip with glue. Vines are made by twisting crepe paper and adding leaves and flowers.



What: A fairly large area set aside for group construction. More and more details may be added over days. Individual endeavours may be close to one another.

How: Paper, stones, blocks, wood scraps, dowelling, cardboard tubes, etc., may be introduced to the class. Natural role playing may occur here. Children may examine castles in films and books BEFORE they begin construction.

'Secret Mixtures'



What: A place set aside for scientific exploration of mixtures.

How: Jars, bottles, a water source, mixing utensils, measuring cups, food colouring are stored here. The teacher introduces the materials, giving them a magical motivation. Children create solutions. They may write ingredients and fantasy instructions on the labels.



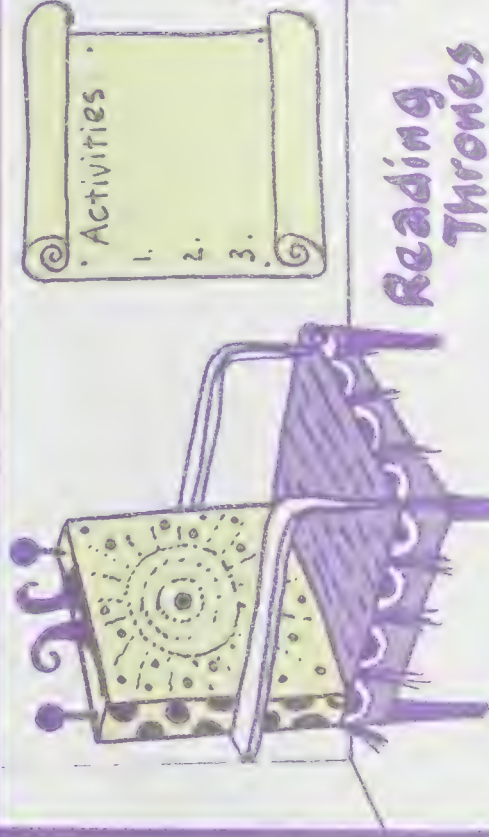
What: A corner of the room for a Dragon's Den. The area can be filled with paintings, sculptures, and models of dragons done by the children.

How: A drop sheet, parachute, or blanket is draped over stacked cardboard boxes painted (by the children) to look like rocks and stones.



What: An area for creating poems, chants, and raps.

How: Sample poems and chants could be kept in a Big Book in this area. Paper and markers are available. Children create poems and chants and practice before sharing with the class.



What: A reading area where books are gathered that relate to fairy tales. Activities are posted on a scroll. Note: Other books not related to fairy tales are always available.

How: Old chairs or boxes are decorated by the children, with sparkles, sequins, bright paint, bits of broken jewellery, etc., and are used for reading and props.

Fairy Worlds

What: A teeny-tiny world of fairies created in shoe-boxes or other small boxes. (They could also be finger puppets.)

How: Fairy worlds are made from felt, tissue, sparkles, small boxes (shoe-box size),

ribbon, thread, markers, etc. Suspend the fairies (or finger puppets). A tiny world of stories, sounds, etc., could be created to go with this.




Follow the Giant's footsteps...

Show Me the Way

What's An area for mapping and following directions.

How's

The Sounds of Magic...



What's An area for exploring sound.

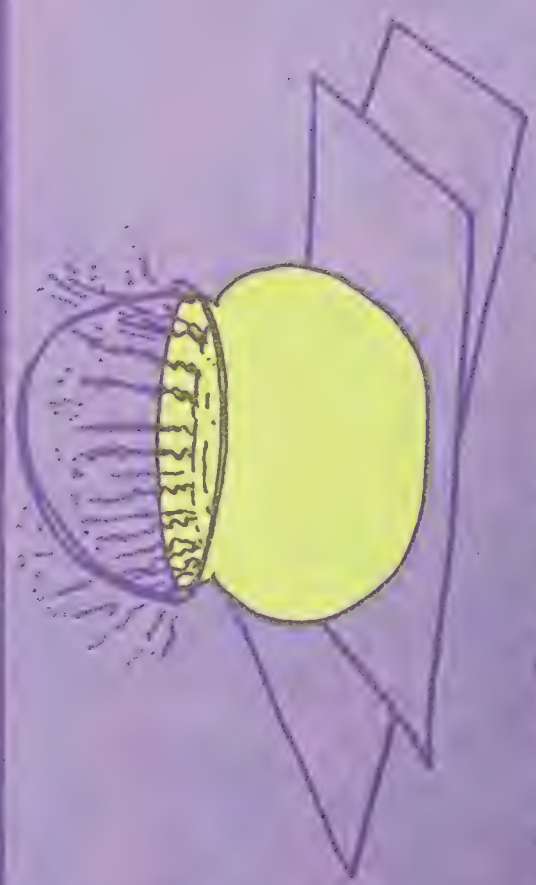
How's

Bags of Tricks



What's An area for exploring bags containing clues for stories. (Real objects - for example, bags of beads, baskets for goodies, a large boot - could be used.) Good for problem-solving and storytelling activities.

How's



What's An area for exploring dance/movement.

How's

We Predict ... where we are going... what we will see there... and what we will do on the site.

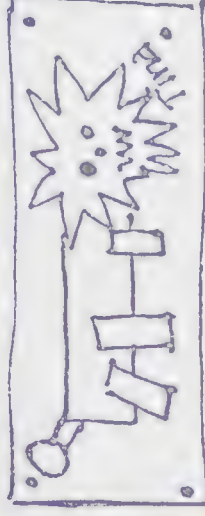
Before taking the class on a trip, there are several things that you can do to make the experience more meaningful for the children... such as...

Read them a story that contains at least one character they will see or one place they will visit. Keep the focus narrow so that recognition on the site will be more exciting. It can become a game!

Show them realia from the place they will be visiting. Allow them to feel, touch, listen, or taste (...whatever is appropriate). Let them guess who owns it or where it comes from... Encourage the children to ask questions.

Note: You may have to give them some clues!

We Visit The Zoo...

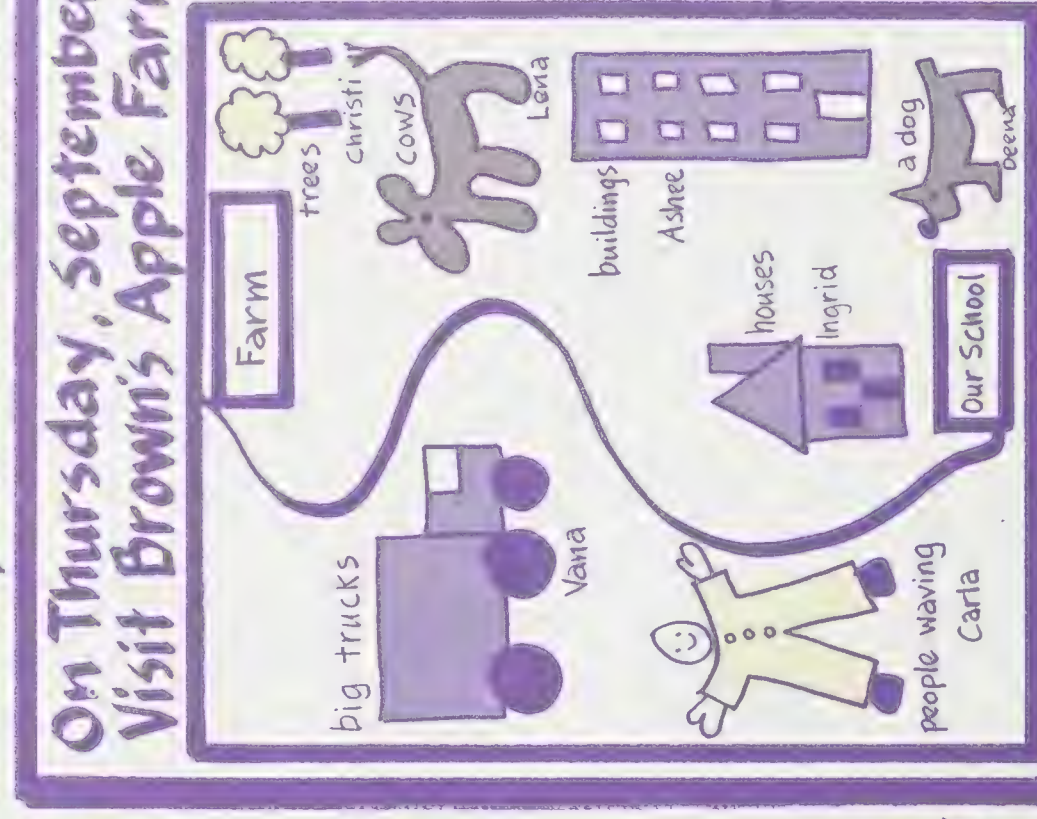


Provide children with painting materials and ask them to do at least one painting of what they think they will see on the trip. Let them talk about their predictions as they discuss their painting with a small group. Note: This type of activity is a perfect observation point.

Display brochures, photographs, posters, and books that relate directly to the trip. Say nothing about this display, but watch and listen to children's reactions. Another observation point.

NOTE: In the past you might have read books and shown films or filmstrips to your class in preparation for a trip. As you can see, what is suggested here is that you provide a **FOCUS** for the young minds. Don't attempt to provide information about every aspect of the trip. Children are unable to absorb large amounts of information at any one time.

* With older Primary children, this could become an actual mapping experience.



What will we see from the bus window on our way to the farm? *



What will we see and do at the farm? *

We Explore

Through MANIPULATION and TALKING, children develop their conceptual ability.

The world of young children knows no limitations. They grow intellectually, socially, physically, and emotionally in incredible leaps and bounds. One day can make a difference!

In order to meet the diverse, ever-changing needs of these children, today's educators are developing an expansive attitude.

They **PLAN PROGRAMS** so they can **OBSERVE** while the children are in the exploratory mode.

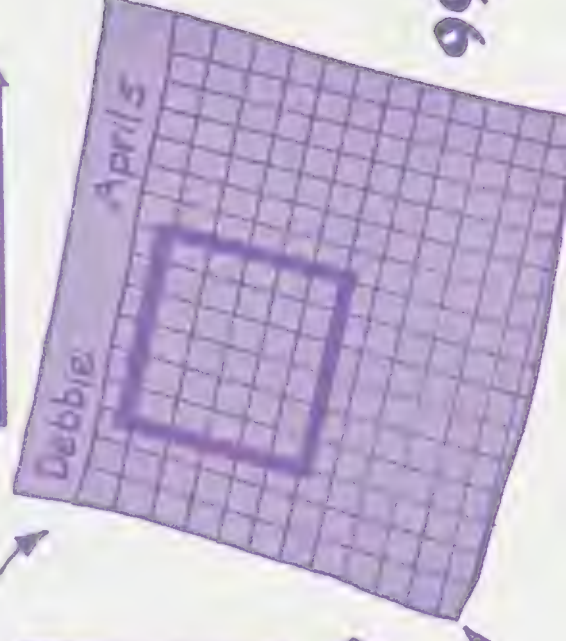
The following pages give several suggestions on **HOW** to create opportunities in which children may explore their world both inside and outside the walls of the classroom.

Several sheets of large, laminated grids could be made available for group or individual use.*

Boxes of materials to **EXPLORE**

- Sorting
- matching
- sequencing
- graphing
- classifying
- making up problems
- mapping
- collecting

* Children with a sufficient grasp of abstract ideas might record their answers on small sheets of graph paper.





Inside the Classroom

Sand and water tables are standard equipment in most Primary classrooms.

Assess what you've got... and what you could add to create **MORE** opportunities for exploration...

Small plastic tubs can be used for mini-centres. Be sure to include a plastic drop sheet or large garbage bag for spills.

What tools could they use for...

- digging?
- measuring?
- pouring?
- building?

OP

What materials could they pour?

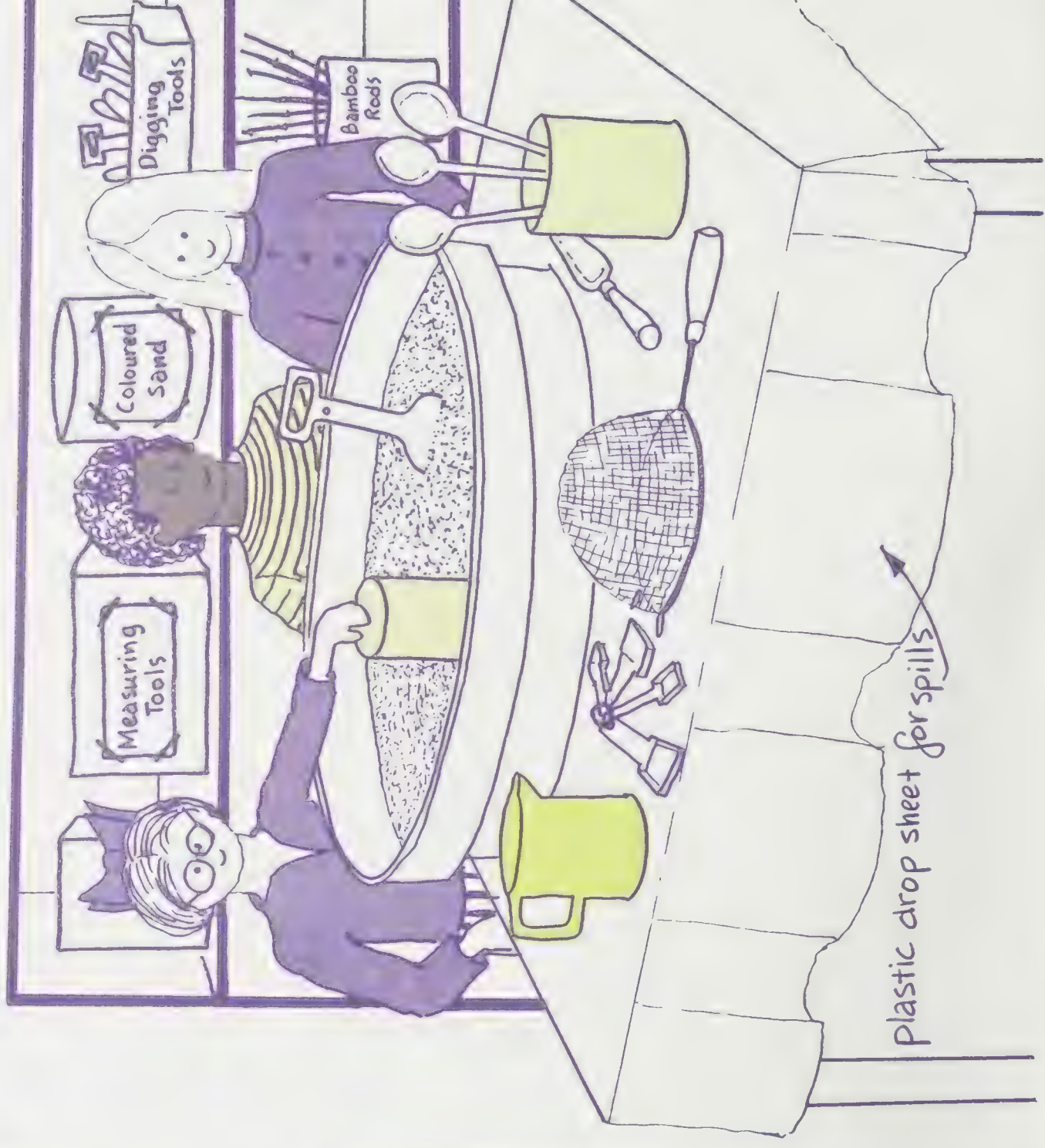
- water (soapy? coloured?)
- jelly?
- rice?
- cornmeal?
- popcorn?
- snow?
- different kinds of sand?

What routines are established?

- how many at a time?
- clean-up?
- recording device?

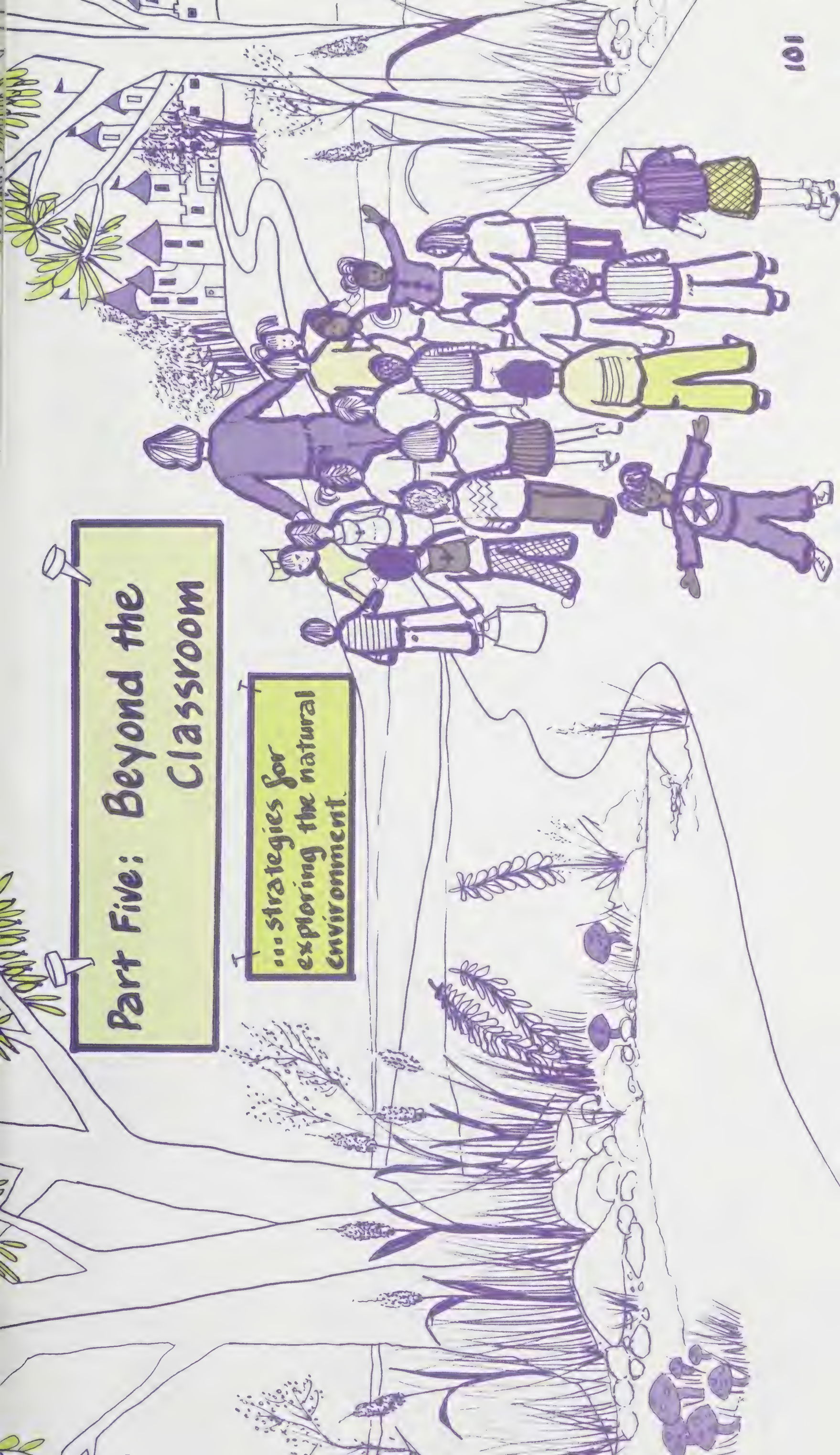
REMINDER: For building and tunnelling keep the sand damp. For pouring, keep it dry.

Small, plastic wading pools can take the place of expensive, commercial sand and/or water tables... Just be sure the containers are at a low enough level for little arms to dig and pour.



Part Five: Beyond the Classroom

... strategies for exploring the natural environment



The Environment That Surrounds Your School

Begin by gathering input from parents, staff, and students...

- What do they need?
- What do they want?

Together you can do *ah...*

Environmental Inventory

- | | | | |
|--------------------------|---------------------------------|--------------------------|---|
| <input type="checkbox"/> | high traffic areas? | <input type="checkbox"/> | playscape? (for special needs?...for early Primary? |
| <input type="checkbox"/> | quiet areas? | <input type="checkbox"/> | hazardous areas? ...for Primary?...for Junior?) |
| <input type="checkbox"/> | existing trees, shrubs, plants? | <input type="checkbox"/> | sunny areas? |
| <input type="checkbox"/> | breezy areas? | <input type="checkbox"/> | drainage? |
| <input type="checkbox"/> | outside water source? | <input type="checkbox"/> | area for planting? |

...and then either

1. plan together, as a staff, ways in which you can improve the surrounding environment to make it a more complete learning medium ... *or*
2. plan your own ways to take advantage of the natural surroundings for your students' explorations

Your school OR your class may wish to develop any or all of the following outdoor learning environments.

* This can be done successfully with limited space and finances IF the space is designed to be multi-functional.



Please note: Simply taking some of your INDOOR activities and doing them OUTSIDE is a first step towards enhancing the

Children's experiential base... by giving them more to draw upon when problem solving, storymaking, expressing themselves artistically, etc.



A few possible designated outdoor zones or theme areas...

Sand

- tools for making tracks and trails?
- containers for loading, carting, and dumping?
- tools for building, constructing with wet sand?

water

- in a pail? a tub? a plastic pool?
- things that float?
- containers for filling and pouring?
- pipes and tubes?
- coloured water (food colouring)?

weather

- ways to "see" the wind?
- ways to measure wind force?
- ways to "hear" the wind?
- ways to tell wind direction?

Climbing

- * Note the surface beneath climbing apparatus.

Storytelling

- in a raised area?
- under a tree?
- under a beach umbrella?
- in a tent?

Swinging

- * Locate swings away from all other activities.

Gardening

- in different-sized containers and in-ground beds?
- tools for watering/weeding?
- materials for recording growth times?

Reading

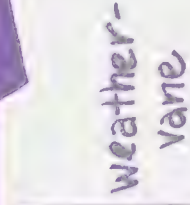
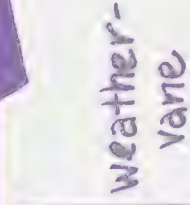
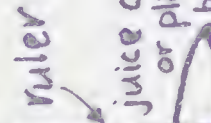
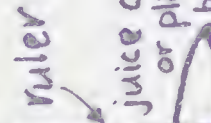
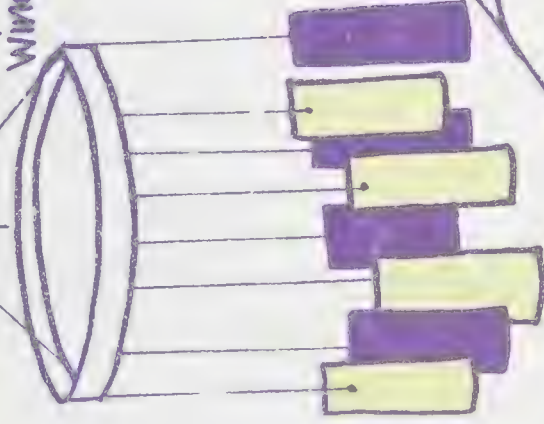
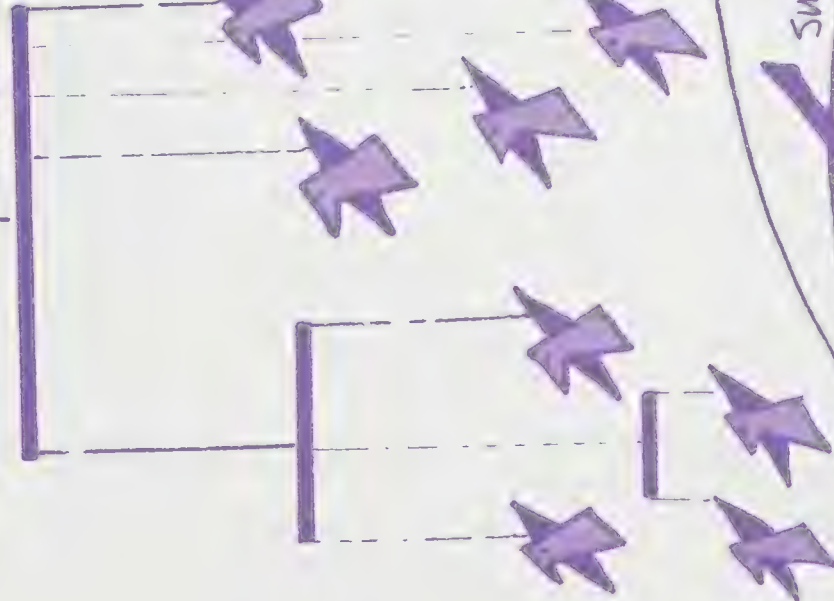
- in a quiet area?
- * This would be a good place to read or listen to a story about the environment.

Bird-watching

- materials for recording type and number of birds?
- materials for attracting birds (bird-seed, bird-baths)?

Trees and Shrubs

- ways of identifying?
- materials for leaf rubbings and prints?
- leaf collections?



Watch the wind blow.



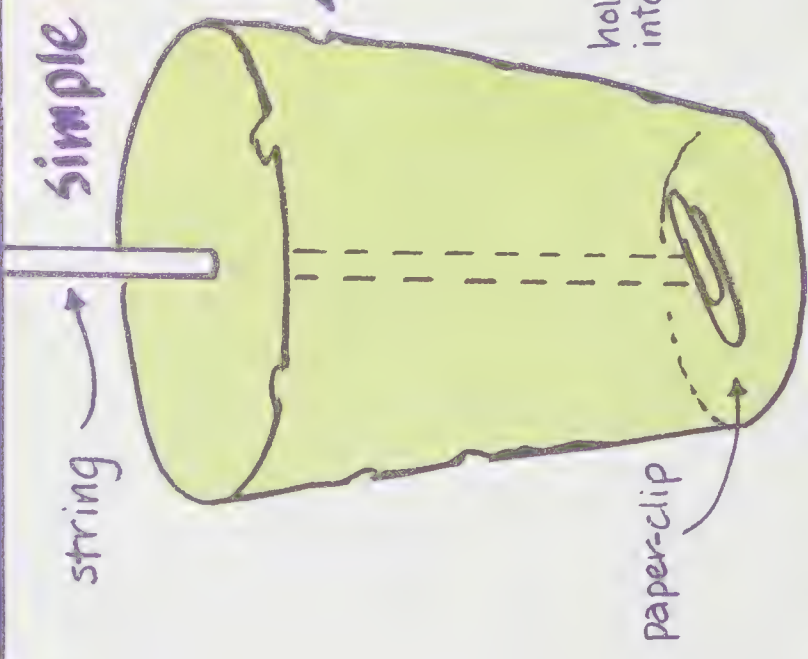
windmill



543wpa.5

tags

FOR THE BIRDS... another possible theme area



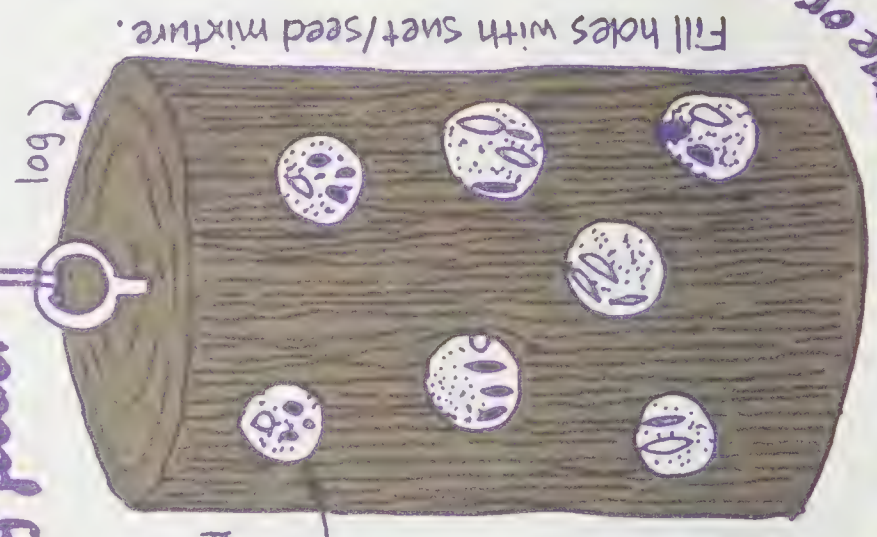
simple bird-feeder

seed/suet moulded in a cup

string

paper-clip

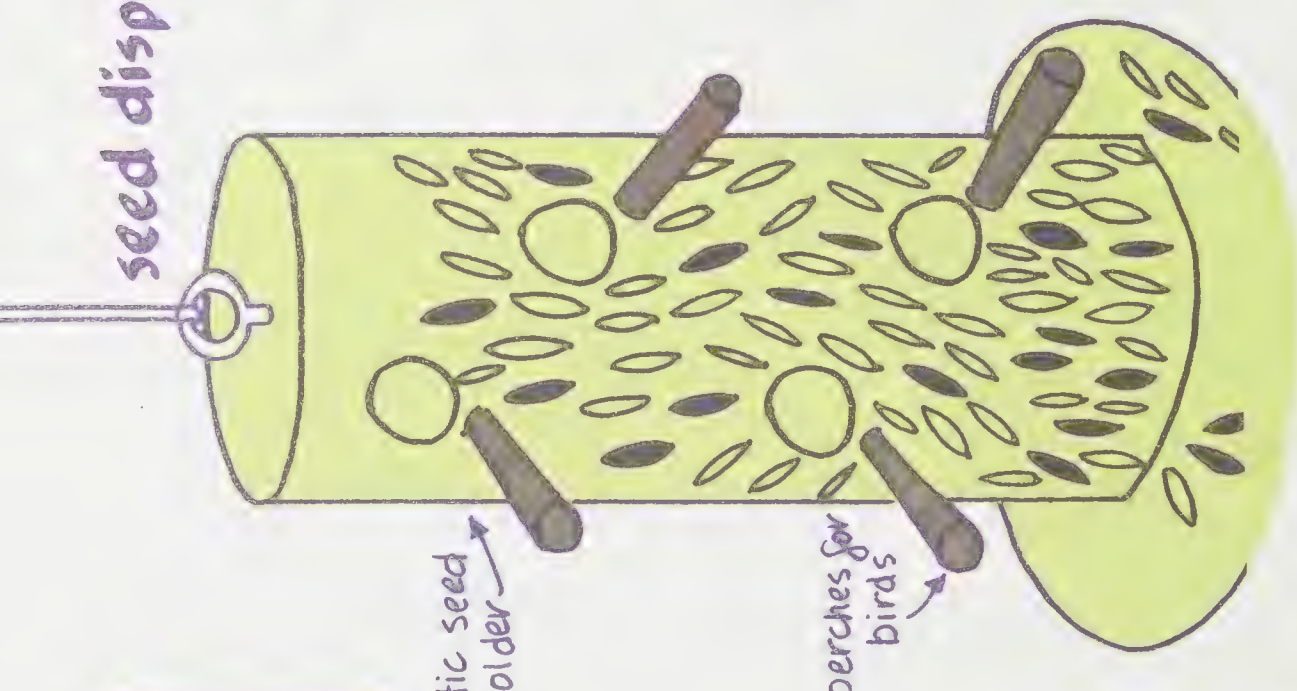
log feeder



holes bored into log

Fill holes with suet/seed mixture.

log

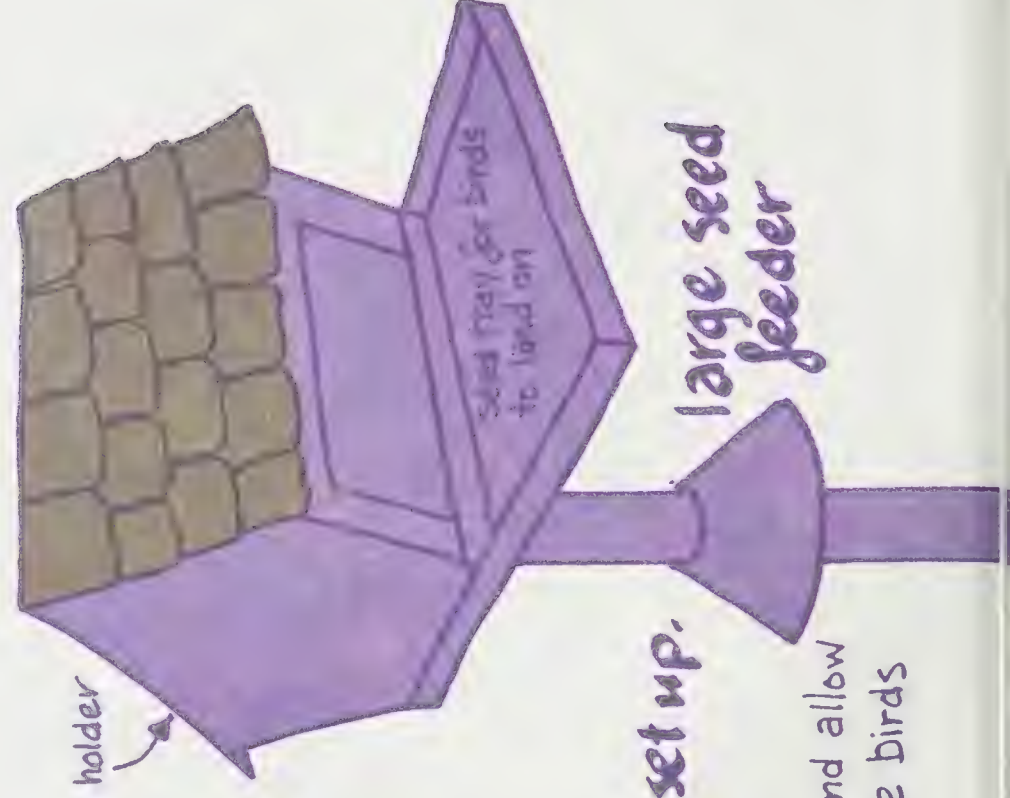


plastic seed holder

perches for birds

seed dispenser

Remember... once you establish a feeding centre the birds will become dependent upon it. Arrange for someone to replenish food during holidays.



seed holder

large seed feeder

feeding stations could be set up.

Visit the site on a regular basis and allow time for the children to observe the birds feeding.

If possible, establish a bird-feeding station outside the classroom window...

or...

If a window feeder is not possible, find an area in the playground where one or more

This is very important !!!

When exploring the world outside the classroom, make SAFETY FEATURES a key concern.



Common causes of playground accidents are falls, bumps, and blows.



In selecting playground equipment, make sure you match the size of the equipment to the physical size and abilities of the children.



Be sure to consider the surfaces under the climbers and swings.

- Pea gravel and rubber safety surfaces are the most viable as energy absorbers, for durability and for withstanding weather.
- Pea gravel can provide excellent drainage BUT can be thrown and is difficult to ride on.
- Wood chips are good energy absorbers but rot.
- Impact sand tends to blow into eyes.



Make sure swinging equipment has plenty of room and safety features below.



Ensure that your children have safe and durable playscapes.

- Anchor equipment properly.
- Avoid exposed ends of bolts, sharp corners, and splintered wood.
- Avoid solid, enclosed structures that prevent full view of children.
- Be sure that you are guaranteed REGULAR maintenance checks.



Check on whether plants, flowers, leaves, or weeds are poisonous.

- Check whether weed killer is used.
(Contact your local hospital for information about possible toxic substances.)



Be aware of long exposure to the sun, and such things as windburn, allergies, and bug bites.

If you take all these precautions, then you are prepared!

... And they lived happily
ever after.



In Conclusion...

During our journey through this resource book we were reminded of several things...

- to observe the whole child in several different contexts ... in several different time slots.
- to plan programs based upon a collection of observations.
- to include observation points in our lesson plans.
- to choose activities, materials, or strategies based upon a carefully developed classroom profile.
- to capture, explore, and release the profound sense of ENCHANTMENT found in young children.

S.O.S.

What Is Enchantment?

wonder
magic
fantasy
intrigue
mystical
metamorphosis

- ★ rainbows
★ fairydust
★ castles
★ woodlands
★ dragons
★ unicorns
★ crystal balls
★ treasures
★ moons
★ stars

Floating freedom...
the adrenalin of magic...
music of the soul...

Note: This page was developed by teachers, consultants, and administrators in Ottawa.

Sources and Resources...

Books I must purchase...			
✓	Very Hungry Caterpillar - Eric Carle		
	Rotten Island - William Steig		
✓	The Balloon Tree - Phoebe Gilman		

Professional Library Loan Request

Title	Author

Page	Catalogue Number	Unit	Description	Unit Cost	Total
36	4031	10	Feathers, assorted	1.10	11.00
52	6072	4	Tempera - red	1.50	6.00
52	6074	4	Tempera - yellow	1.50	6.00

Film Order Form - Primary

Number	Title	Date
106C 0182	The Trout That Stole the Rainbow (NFB)	Sept. 20
106C 0312	Tchou - Tchou (NFB)	Oct. 2
106C 0183	A Sense of Touch (NFB)	Oct. 12



Sources and Resources

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K
Res
Th

Kids
Resource/Practical
Theoretical

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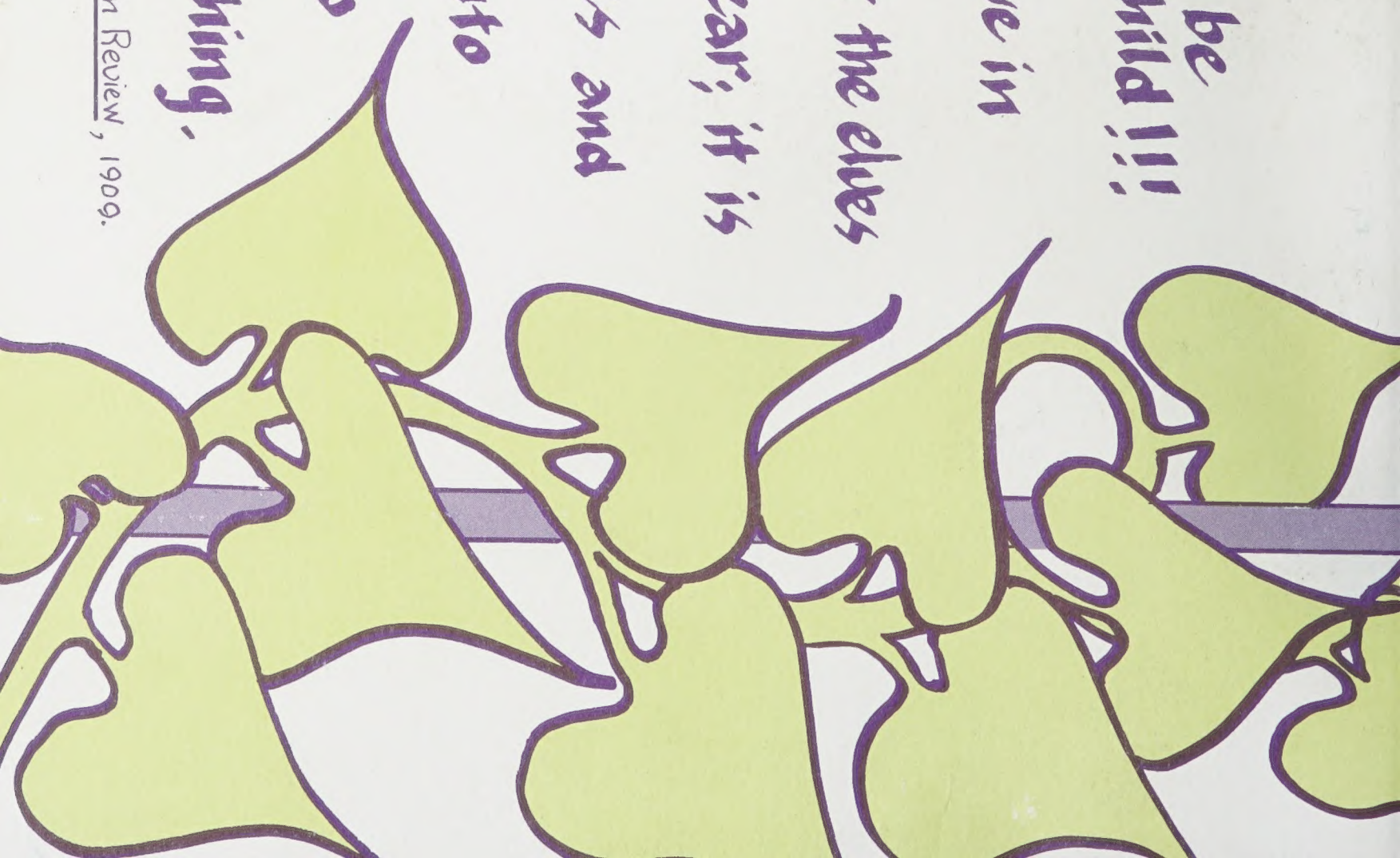
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Remember what it is like to be
a child !!!

It is to believe in love, to believe in
belief; it is to be so little that the elves
can reach to whisper in your ear; it is
to turn pumpkins into coaches and
mice into horses, lowness into
loftiness, and nothing into
everything.



Adapted from Francis Thompson, "Shelley", The Dublin Review, 1909.